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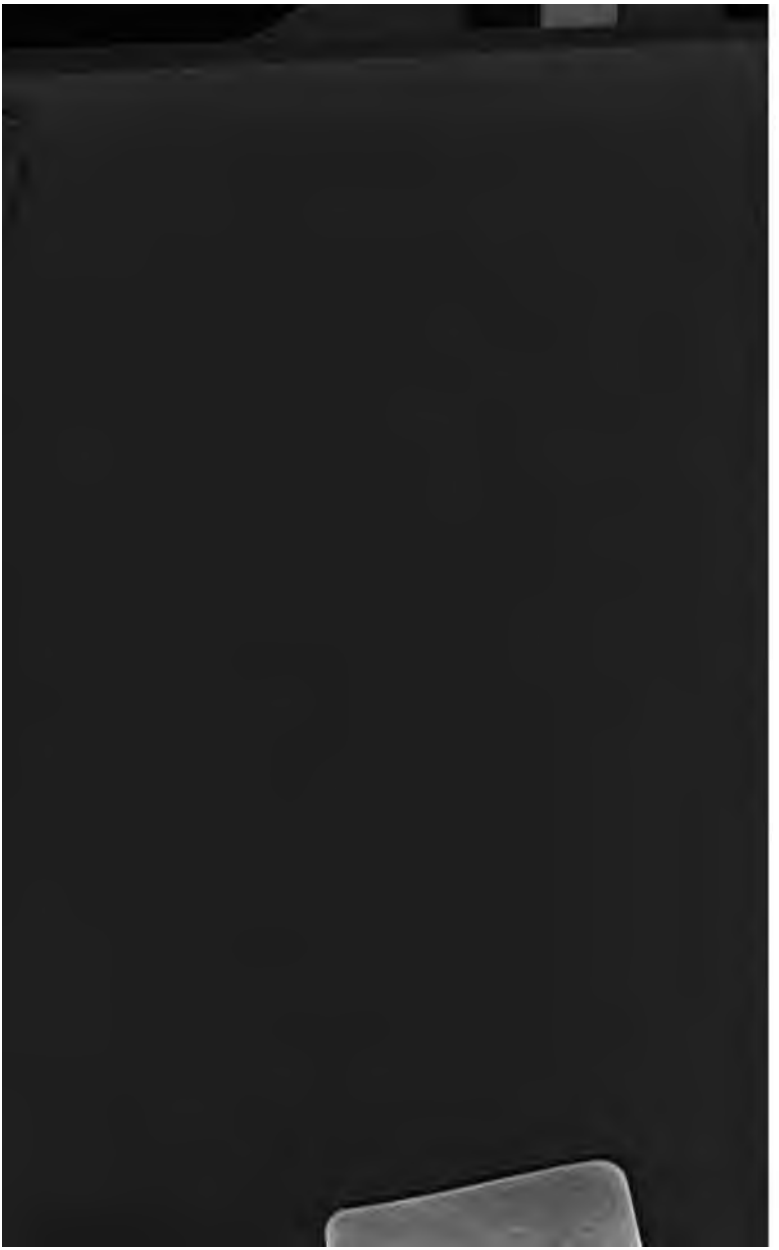

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CHORISTER'S GUIDE

BY

W. A. BARRETT

MUS. BAC. OXON., OF ST PAUL'S CATHEDRAL
AUTHOR OF "FLOWERS AND FESTIVALS"

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London, Oxford, and Cambridge
1873

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TO

THE VERY REVEREND

RICHARD WILLIAM CHURCH, M.A.

Dean of the Cathedral Church of St. Paul,

IN LONDON,

THE FOLLOWING PAGES ARE INSCRIBED

AS A SMALL TESTIMONY

OF RESPECT AND AFFECTION

BY

THE AUTHOR.

CONTENTS

	PAGE
INTRODUCTION	ix
NAMES AND SHAPES OF THE NOTES	1
THE STAFF OR STAVE	3
INTERVALS	4
CLEFS	8
EXTENDED STAVE. LEGER LINES	11
TIME. BARS	13
VALUE OF NOTES	16
RESTS	17
DOTS	20
SHARPS, FLATS, AND NATURALS	21
SIGNATURES	23
TIME SIGNS	29
BEATS	34
ACCENT	39
SOUNDS, PITCH	43
SCALES	44
MARKS OF EXPRESSION	49
GRACE NOTES	54
THE PAUSE	57

PAGE

VERSE AND CHORUS 58
DECANI AND CANTORIS 59
STRIKING THE RESTS 60
MELODY AND RHYTHM 62
HARMONY 65
CHORDS 65
FIGURED BASS 76
DISCORDS 79
COUNTERPOINT 81
IMITATION 82
CANON 83
FUGUE 84
SCORES 86
READING AT SIGHT 91
MISCELLANEOUS INTERVALS 94
CHANTING 97
THE ORDER OF THE SERVICE. 104
THE MEANING OF THE PSALMS 107
HINTS ON SINGING 111
CONCLUSION 115
APPENDIX. QUESTIONS FOR EXAMINATION 117

INTRODUCTION

THE CHORISTER'S GUIDE is intended not only as a means of imparting elementary musical instruction, but is also designed to explain the musical portions of the Service of the Church in such a manner that reverence and respect may be awakened and promoted.

The part which a chorister is called upon to take in an expressive and beautiful ritual cannot fail to be well and impressively done if its meaning and character be pointed out and understood; and a reverence of heart and gesture will surely follow when the solemnity and dignity of the privilege he is allowed to exercise in the employment of the great gifts with which he is endowed by God are impressed upon his mind.

If the ideas suggested in this little work act in any degree to encourage thoughtfulness, the chief aim of its mission will be greatly furthered, for if we find attentive and reverent "children of the Service," the example thus shown will extend to where it should, but where unfortunately it rarely does, begin.

The principle of instruction aimed at in this work is to interest and fix the attention of the pupil, and so to make the

heavy task of teaching as light as possible to the master, and the dry duty of learning as little irksome and wearisome as is reasonable and expedient to the pupil.

The greater number of the examples selected are from the writings of the best known among cathedral musicians, and it is believed that the illustrations show most of the peculiarities to be met with in church compositions. Besides being of ready practical use, there is no doubt but that when the examples are recognised in the works to which they belong, a greater interest will be aroused in the mind of the pupil than if they had been specially written to illustrate the text. Every one experienced in teaching knows that when once a pupil's mind is concerned in his task, the hardest and driest part of the work to be done is comparatively over.

The order and disposition of the lessons may be a little different from the methods usually adopted, but experience will prove that such order has not been resorted to without thought and consideration.

THE

CHORISTER'S GUIDE

First Lesson.

NAMES AND SHAPES OF THE NOTES.

UNDER the one name MUSIC, both the written *signs* in which musical thoughts are shown, as well as the *sounds* those signs stand for, are spoken of and understood.

There are, therefore, two kinds of music, one that is music to the EAR, and one that is music to the EYE.

The composer, in order that his musical thoughts may be presented to other minds besides his own, uses certain known signs in which he writes down his ideas, so that all who can read those signs may be able to sing or play his written thoughts.

These signs are of many shapes and forms, and have several names.

The first of these signs which it is needful to learn, are those that are called NOTES.

The SHAPES of these NOTES are here shown :—

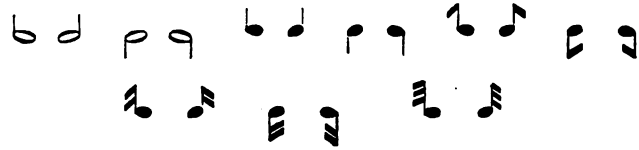
The first three are something like the letter O, with and

without stems at the sides, the last four are round black heads with stems, and stems and tails.

The note marked 1, is called a BREVE; 2, a SEMIBREVE; 3, a MINIM; 4, a CROTCHET; 5, a QUAVER; 6, a SEMIQUAVER; and 7, a DEMISEMIQUAVER.

The BREVE has a stem or stroke on each side, the SEMIBREVE is without, the MINIM has a stem rising from one side. The CROTCHET is a black head with a stem; the QUAVER is made like a crotchet, but with a stroke at the end of the stem; the SEMIQUAVER has two strokes; and the DEMISEMIQUAVER three.

The stems and strokes of all those notes that have them may be either right or left, up or down.



Quavers, semiquavers, and demisemiquavers have their stems joined, when many are used together.

QUAVERS. SEMIQUAVERS. DEMISEMIQUAVERS.

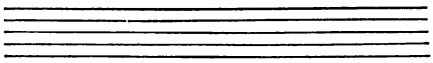
Breves, semibreves, minims and crotchets always stand separately.

As the semibreve is considered the standard sign, the relative value of the other notes being reckoned by it, it would be better to call it by the name of *whole note*, then the minim would be *half-note*, the crotchet *quarter-note*, the quaver *eighth-note*, and the semiquaver *sixteenth-note*. The advantage of such a series of names would be immediately felt in learning TIME.

Second Lesson.

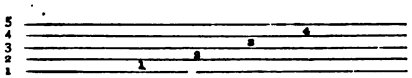
THE STAFF OR STAVE.

THAT the notes may represent the several sounds in music, they are placed upon *five lines* running side by side, or parallel, thus :—

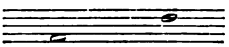


These *five lines*, called the STAFF or STAVE, because they support the notes, also include *four spaces.*

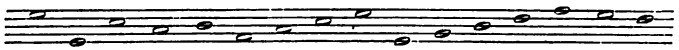
The *lines* and *spaces* are numbered from the bottom, upwards.



The position of any note upon the stave shows whether the sound it represents be high or low.



No. 1 represents a low sound; No. 2 a high sound.



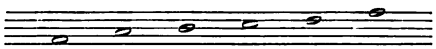
[*Point out the notes representing relative high and low sounds in the above exercise.*]

Third Lesson.

INTERVALS.

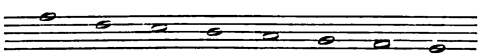
An Interval is the distance of one note from another. Intervals are reckoned according to their places on the stave, either *ascending* or *descending*, *inclusively* and by *number*.

Ascending intervals are those that are higher on the stave than the note from which they are counted, as :—



Each of these notes being higher on the stave than the one before it, the whole piece is made of *ascending* or rising intervals.

Descending intervals are those which are lower on the stave than the note from which they are reckoned, as :—

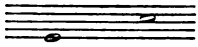


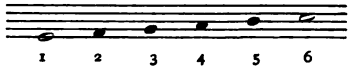
The names of the intervals are given according to their position on the stave with regard to each other; thus one note being placed on the first line, and another following it on the first space, the interval of a *second* is made.

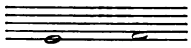
Intervals are called *seconds*, *thirds*, *fourths*, *fifths*, *sixths*, *sevenths*, *eighths* or *octaves*, *ninths*, *tenths*, and so forth.

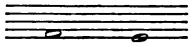
All intervals within the compass of an octave are called simple; beyond an octave, compound, the ninth being the *repe*tition of the second, the tenth of the third, and so on.

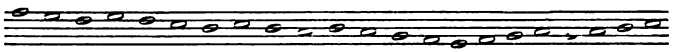
In reckoning intervals both notes are included.



is the interval of a sixth, all the intermediate notes being counted with the two extremes.

The note nearest the left hand is always first counted, all music on a single stave being read from left to right.

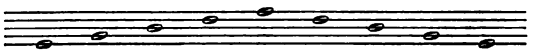


shows the interval of a *second ascending*, because the lowest note is first, and  though made up from the same notes, in the same places on the stave, form the interval of a *second descending*, because the highest note is nearest the left hand.

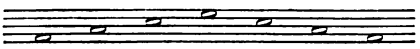


[*In the above exercise on seconds, those that are ascending, and those that are descending, should be pointed out.*]

Two notes following each other, on the next line or space, above or below, form the interval of a *third.*

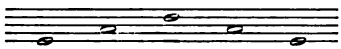


THIRDS ON THE LINES.

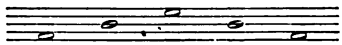


THIRDS IN THE SPACES.

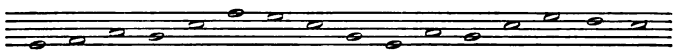
When a note upon a line is followed by another in the second space above or below, the two notes form the interval of a *fourth.*

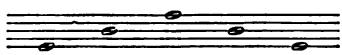


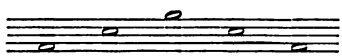
And when a note within a space is followed by one on the second line above or below, the interval thus made is also a *fourth.*



[*Name the intervals, and state whether ascending or descending, in the following exercise.*]



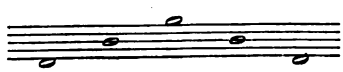
Two notes on two lines or spaces, with one line or space between, make the interval of a *fifth.*

FIFTHS ON THE LINES.



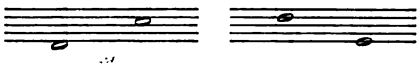
FIFTHS IN THE SPACES.

It will be seen in the above exercise that the third note is neither on one of the five lines, nor in one of the four spaces, but is outside the stave; this note is said to be in the first space above.

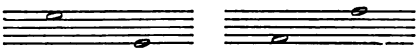
A note upon the line followed by one in the third space above it, or a note in a space followed by one on the third line above it, form the interval of a *sixth.*



Sevenths have two clear spaces or two clear lines between them.



Octaves occupy the extent of the stave, with the exception of one line or space.



Ninths, *tenths*, and the more extended intervals being rarely used in vocal music, it is not necessary to do more than merely allude to them here.

Intervals are relative or positive.

Relative intervals, as shown above, are so called because they derive their names from their positions independent of pitch. Clefs and signatures being necessary for the formation of positive intervals. (LESSONS 4 and 9.)

Fourth Lesson.

CLEFS.

CLEFS are certain characters placed at the commencement of the staff or stave, in order that the voice or instrument the part is intended for may be known at once.

There are THREE CLEFS, each of different shape, and used for different voices or instruments.

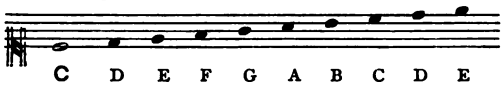
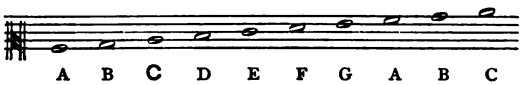
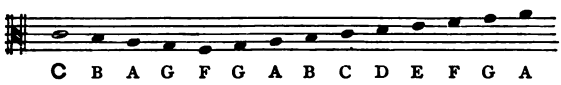
The first is called the G CLEF, the second is called the C GLEF, and the third the F CLEF.

Both the G and the F clefs are stationary, that is, they are always found occupying the same position on the stave. The C clef is moveable, being used upon all the lines of the stave, with the exception of the fifth.

The G clef is used for treble voices and instruments, and is therefore frequently called the TREBLE CLEF. It is placed upon the second line of the stave, and gives that line its name, all other notes upon lines and spaces above or below having separate names, called after the first seven letters of the alphabet, namely, A, B, C, D, E, F, G, repeated as many times as they are needed.

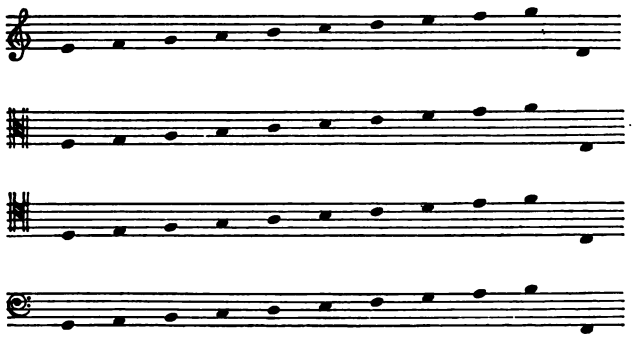
The C clef is a moveable clef, being placed upon each of *the four* lower lines of the stave, for the convenience of the

TREBLE, ALTO, or TENOR voices. Whatever line it is placed upon is called C, and all the other notes are reckoned from it.

When it is upon the first line it is called the SOPRANO CLEF, and is used in old church music for the boys' or highest voices in the choir.

The C clef upon the second line is called the MEZZO-SOPRANO CLEF; it is rarely used in modern, and only occasionally in ancient music.

The C clef upon the *third* line is used for ALTO or COUNTER-TENOR voices, and is called the ALTO CLEF. The line upon which it is placed is named C.

The C clef upon the *fourth* line is used for TENOR voices, and is called the TENOR CLEF. The line upon which it is placed is named C.

The F clef 𝄢 upon the *fourth* line is used for BASS voices, and is called the BASS CLEF. The line upon which it is placed is named F.

[*The whole of the preceding examples with clefs to be thoroughly analysed, and the notes in the following exercises to be copied, the names of the notes supplied, and committed to memory.*]



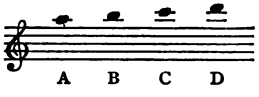
Fifth Lesson.

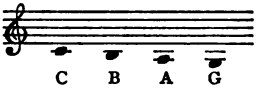
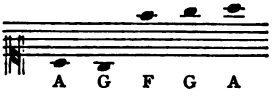
EXTENDED STAVE. LEGER LINES.

THE object of employing several clefs for the various kinds of voices, is to show the actual pitch of the notes used by them, and to allow all the notes in those voices to be represented on or within the staff or stave as far as possible.

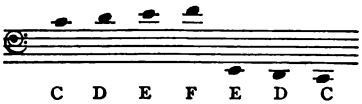
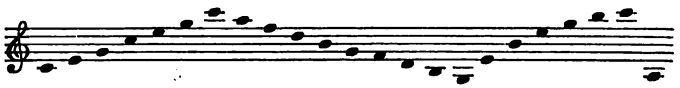
Many writers extend the compass of the voices beyond the lines and spaces in the staff or stave, and for that purpose use what are called LEGER LINES.

LEGER LINES are short lines drawn through or under the extra notes above or below the stave.

Notes above the stave in the Treble clef:—

In the above the note A is called the first line above the stave; the note B is called the note above the first line; and C, the note on the second line above the stave.

Notes below the stave in the Treble clef:—

Notes above and below the stave in the Soprano clef:—

Notes above and below the stave in the Alto clef:—

Notes above and below the stave in the Tenor clef:—

Notes above and below the stave in the Bass clef:—

[*The following exercise in the Treble is to be transposed into the Soprano clef, and both are to be carefully studied, and the names of the notes on, above, and below the staves to be supplied.*]

By the use of the several clefs, leger lines can be avoided, for the compass of the respective voices can be expressed within the bounds of that stave and its additional spaces, having the clef proper to the voice at the beginning. The power of moving over the lines of the stave given to the C clef was intended to suit the compass of the several voices, and few old composers ever thought of giving their voices notes to sing that could not be included within the limits of the stave.

It is certain that the most musical vocal sounds are those represented within the stave; and compositions that are less tiring to the voice are those in which such notes are judiciously used.

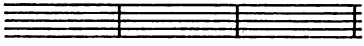
Leger lines are frequent in instrumental music, the compass of instruments being more extensive than that of the voice.

Sixth Lesson.

TIME—BARS.

TIME in music is measured by *beats.* There are two sorts of time used; one that is called *duple,* or *common,* and the other *triple.*

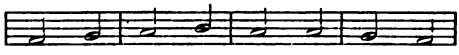
In order to divide music into regular portions, upright lines are drawn through the stave. These lines are called BARS.

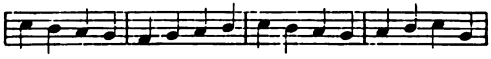
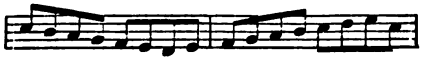


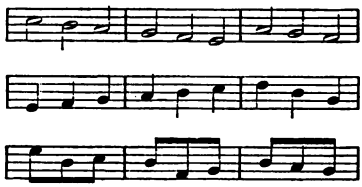
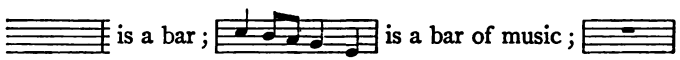
The use of the bar is to mark the place of the strong accent. (See Lesson 13.)

DUPLE or COMMON time has two, four, or eight beats in a bar; and TRIPLE time three beats in a bar. Any kind of note may be used to represent a beat; either a breve, semibreve, minim, crotchet, or quaver, the length or duration of the beats being determined by certain marks or signs of expression. (See Lesson 16.)

The subjoined piece is of duple time of *two* beats in a bar.

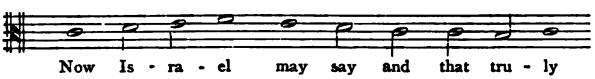


The next is of duple time of *four* beats in a bar.

The next is of duple time of *eight* beats in a bar.

[*These exercises are to be followed with the eye or finger, as the numbers "one, two," in the first; "one, two, three four," in the second; and "one, two, three, four, five, six, seven, eight," in the third of the above examples, are repeated in each bar, each word being said to a note.*]

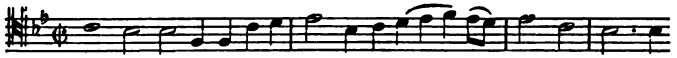
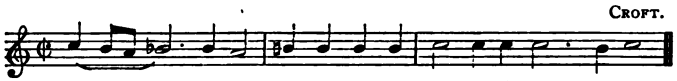
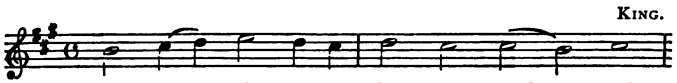
TRIPLE TIME has three beats in a bar.

The word bar not only means the upright line, but also the music or silence included within two bars. Thus :—

is a bars rest, or a bar of silence.

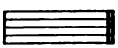
A semibreve rest is most generally used for a full bar rest in all ordinary times.

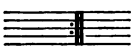
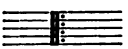
Music was formerly written without bars to divide the time, in the manner as shown in the following specimen from the Psalter of Sternhold and Hopkins :—



Bars were at first used rather as guides to the eye than as indicating the division of music into regular lengths. The use of bars is comparatively recent in church music, and as the rules or expressions regulating the length of time have been of still later invention, it is no uncommon thing to see phrases of two, four, and even six equal notes or their value, in various bars in one piece of what is really common time, in some of the old music. The time sign being intended to tell that all minims or

crotchets, as the case may be, were to be treated as of equal value. The following portion of the tenor part out of an anthem by Dr. Croft is a good specimen illustrating these peculiarities :—

The specimens subjoined show a like remarkable division :—

DOUBLE BARS.

A DOUBLE BAR  marks the end of a sentence, phrase, or movement, or the conclusion of a piece; though it does not always point out a completed cadence or bar, as the manner in which hymn tunes are written will tell.

Dots placed in the spaces of a stave next to a double bar, or, as more frequently written :—

signify that the whole of that portion of the music included within two such double bars is to be repeated.

Seventh Lesson.

VALUE OF NOTES AND RESTS.

IN the first lesson the names of the notes and their shapes were given; now, having just spoken of the two simple sorts of time, and of the division of music into equal portions by means of bars, it is necessary to describe the VALUE of the several NOTES.

In modern music the semibreve is held to be the standard of value for all the other notes.

The time taken in singing certain notes depends upon the quickness or slowness with which the piece is directed to be sung. When this is known, it must be understood that the several notes used, bear certain definite proportions one to the other, thus:—

A Semibreve is twice as long as a Minim;

A Minim is twice as long as a Crotchet;

A Crotchet is twice as long as a Quaver;

A Quaver is twice as long as a Semiquaver.

It therefore follows that

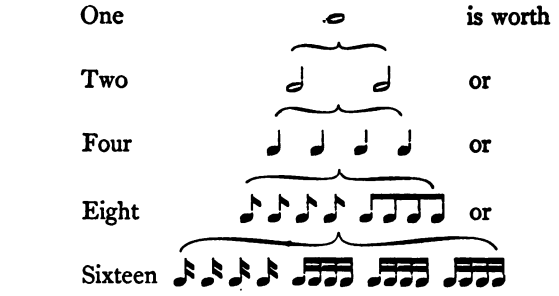
16 Semiquavers,

8 Quavers,

4 Crotchets, or

2 Minims, are, each group, equal to one Semibreve.

The relative value of the notes will be seen at once in the following example:—



[*The next exercise is to be carefully read, re-read, and copied many times, the notes as well as the intervals they represent being mentioned one after another by name.*]

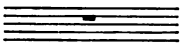
Other notes are occasionally met with in church music; these are the BREVE equal to two Semibreves; the LONG equal to two Breves; the MAXIMA or LARGE equal to two Longs. These are now generally used as holding or final notes.

RESTS.

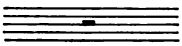
EACH note used in music has its corresponding REST; the value of the note and its rest being exactly the same. The NOTE signifying the length of the sound to be held on, and the REST the length of the silence to be kept.

Every NOTE represents a certain *Sound*, and every REST a certain *Silence*.

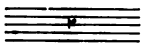
The SEMIBREVE REST is a thick stroke or dash hanging from a line.

SEMIBREVE REST. 

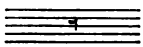
The MINIM REST is a thick stroke or dash resting on a line.

MINIM REST. 

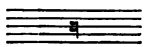
The CROTCHET REST is a stroke with a hook, the hook being turned to the right.

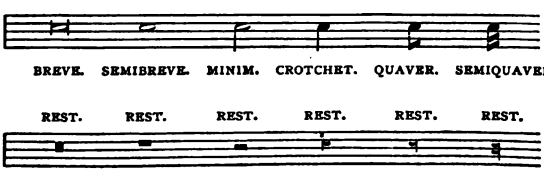
CROTCHET REST. 

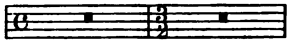
The QUAVER REST is also a stroke with a hook, the hook being turned to the left.

QUAVER REST. 

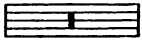
The SEMIQUAVER REST has *two* hooks turned to the left.

SEMIQUAVER REST. 

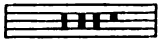
The value of the Rest bearing the name of a note is just the same as the note itself; thus, while two minims, four crotchets, eight quavers, or sixteen semiquavers, are severally equal to one semibreve, so also the same number of minim, crotchet, quaver, or semiquaver rests are required to make up the value of a semibreve, or its *rest.*

In bars of more than the value of a semibreve a breve rest is generally used.



When more than a single bar's rest is required, in time of not more than a breve in a bar, the following shows the ordinary manner of indicating the number:—



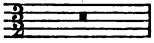
TWO BARS' REST.



SEVEN BARS' REST.

Time of not more than a semibreve in a bar, either duple or triple, has a semibreve rest for the bar.

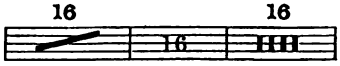
TWO BARS' REST.



TWO BARS' REST.

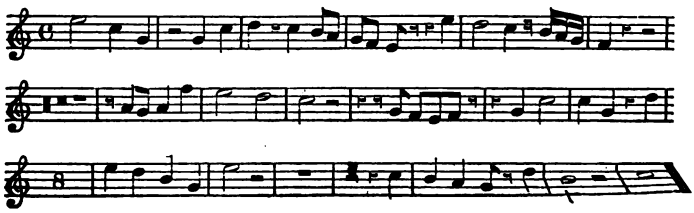
When either of the above rest signs are used the number of bars rest is not otherwise mentioned.

A large number of bars is shown thus:—

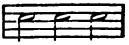


each meaning the same thing, sixteen bars' rest.

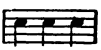
Notes have the same value whether their bodies or stems are up or down, to the right or to the left. *The rests are always the same,* as in preceding examples.

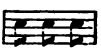
The names of the notes, rests, and intervals are to be read in the following exercise:—

Eighth Lesson.

DOTS.

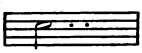
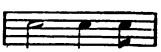
A Dot placed after any one of the notes or rests described in the previous lesson, makes it longer by one half. Thus, a dotted semibreve is equal to three minims 

One semibreve being equal to two minims, and one being the half of two, a dot after a semibreve increasing its length by one half, it therefore follows that a dotted semibreve is equal to three minims.

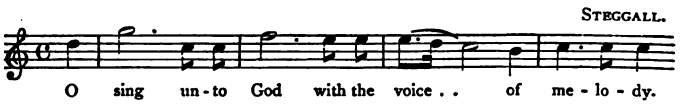
A dotted minim is equal to three crotchets 

A dotted crotchet is equal to three quavers 

A second dot has half the value of the first dot, thus:—

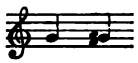
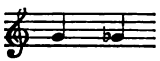
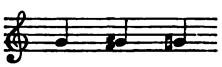
 would be expressed in notes:— 

thus a double dotted note is equal in value to a note and three-quarters.

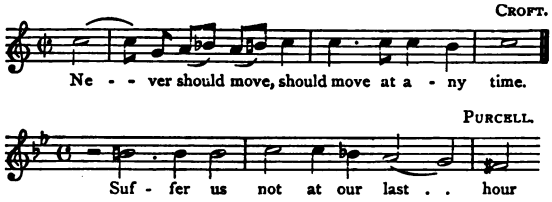
STEGGALL.

Dots after rests have a like power, though they are less frequently used than after notes.

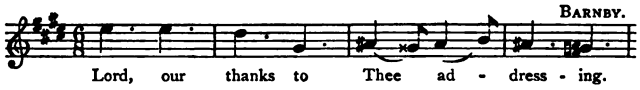
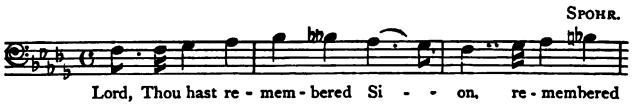
Ninth Lesson.

SHARPS, FLATS, AND NATURALS.

SHARPS, FLATS, and NATURALS are certain characters of peculiar shapes, having the power to alter the pitch of any notes they may be placed before. A SHARP [♯] before a note raises the pitch of that note a semitone, or half a tone.

A FLAT [♭] lowers a note a semitone.

A NATURAL [♮] restores a note to its original pitch. This latter sign, when used after a sharp [♯] or flat [♭] has been employed, has the power of sharpening a flattened note, or flattening a sharpened note.

Here it will be seen that the sharp having raised the pitch a semitone, the natural brings back the first sound by lowering the sharpened note.

Here the flat has lowered the pitch a semitone, and the natural brings back the first sound by raising the flattened note.

The use of the natural in both these cases is called CONTRADICTION. Thus the G♯ is said to be *contradicted* by the natural, and the G♭ *contradicted* by the natural.

There are two other signs having powers like the sharp and flat, called the DOUBLE SHARP [×] and the DOUBLE FLAT [𝄫].

A double sharp raises a note already sharpened a semitone. It is contradicted by a natural and a sharp :—

A double flat lowers a note already flattened a semitone. It is contradicted by a natural and a flat :—

All sharps, flats, or naturals, other than those in the signature, when used in the course of a movement, are known by the general name of *accidentals*.

Tenth Lesson.

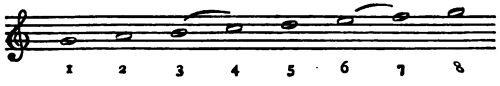
SIGNATURES.

A SIGNATURE is the name given to that group of sharps or flats placed next to the clef at the beginning of a piece of music. This signature serves to indicate the note chosen for the scale to commence upon, the sharps or flats being required to make such scales of like proportions to that of C, the normal scale, which does not require sharps or flats for its signature.

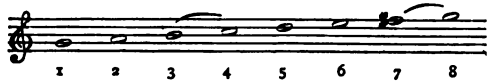
The semitones in a major scale must occur and recur in a regular order, that is to say, between the 3rd and 4th and the 7th and 8th degrees ascending, and between the 8th and 7th and 4th and 3rd descending. It is, therefore, necessary, by the use of sharps or flats, to increase or diminish the distances between certain notes of the scale which are displaced when another note than C is chosen as the com-commencement.

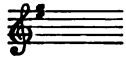
Scales with sharps are a fifth above each other, scales with flats a fifth below.

The first new sharp, or artificial scale, is most readily made by starting from the fifth of the key of C, and as the F in the standard key makes the distance from the 7th to the 8th degrees of the scale a whole tone, while that from the 6th to the 7th is but a semitone, it is necessary to raise the F, and by that means the distance from the 6th to the 7th is widened, while that from the 7th to the 8th is lessened, which was to be done.

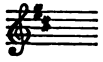


Taking G as the starting note, it is found that a semitone occurs between the 3rd and 4th (in its right position), and the 6th and 7th (which is wrong).

The sharp [♯] raises a note before which it is placed a semitone, and, as it is desirable to raise the 7th by that interval, a sharp is placed before it:—

This makes the scale similar in formation to that of the standard.

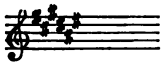
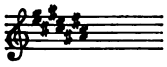
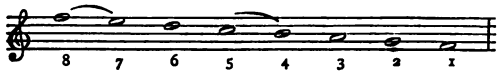
To avoid repetition, the sharp is placed at the commencement of the piece:—  By this it is understood that not only are all the notes upon the fifth line to be sharpened, but also their octaves above or below.

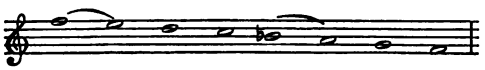
This is called the scale or key with one sharp—the key of G.

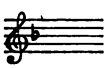
Taking the fifth of this new key as a fresh starting note, and sharpening the seventh, by the process and for the reason just described, a new key, that of D, is formed, the sharpened notes being indicated in the signature, thus:— every F and C being sharpened.

From D, by the same process, is formed the scale of A with three sharps:—

From A is formed the scale of E with four sharps:—

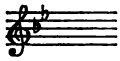
From E is formed the scale of B with five sharps :—

From B is formed the scale of F♯ with six sharps :—

From F♯ is formed the scale of C♯ with seven sharps :—

Scales with flats are made by taking the fifth below a former flat scale, commencing with C as a starting note. F is a fifth below C, and the scale of F is thus made : —

It has already been said that in a diatonic scale the semitones must occur between the 3rd and 4th and 7th and 8th degrees of the scale ascending, and the 8th and 7th and 4th and 3rd degrees descending. Here it will be seen that the semitones occur between the 8th and 7th, and the 5th and 4th degrees, this is wrong ; now, if the distance between the latter degrees was increased by adding a flat to the 4th it would make the interval less between the 4th and 3rd, which is needful to make the scale perfect.



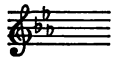
The flat is placed at the beginning next the clef, and forms the signature to the scale of F :—

It will be seen that the fourth of the new scale is flattened, and this flat added to the signature.

A fifth below F is B♭, the fourth of the scale of B is E, this being flattened, makes the signature stand thus :—



The *last* flattened note in the former scale makes the key-note of a new one.

E was the note flattened in the scale of B♭, therefore E♭ is the starting note of the new scale. A is the fourth of E♭, and the signature of E♭ stands thus :—



By an extension of the process described above, the names and signatures and the way to form all the flat scales can be found :—

The following table will show even more clearly than the above exercises, the various scales with the notes to be sharpened or flattened in order to make them of like proportions to the scale of C major or A minor.

SCALES WITH SHARPS.

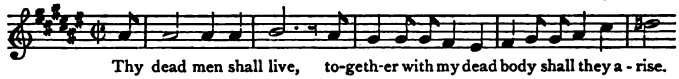
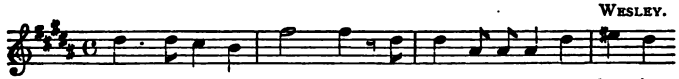
MAJOR SCALES.	MINOR SCALES.	SHARPENED NOTES IN SIGNATURE.
G	E	F.
D	B	F, C.
A	F♯	F, C, G.
E	C♯	F, C, G, D.
B	G♯	F, C, G, D, A.
F♯	D♯	F, C, G, D, A, E.
C♯	A♯	F, C, G, D, A, E, B.

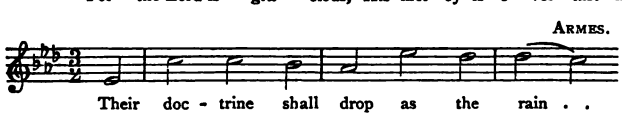
SCALES WITH FLATS.

MAJOR SCALES.	MINOR SCALES.	FLATTENED NOTES IN SIGNATURE.
F	D	B.
B♭	G	B, E.
E♭	C	B, E, A.
A♭	F	B, E, A, D.
D♭	B♭	B, E, A, D, G.
G♭	E♭	B, E, A, D, G, C.
C♭	A♭	B, E, A, D, G, C, F.

The scales formed of a number of sharps or flats more than three are called EXTREME KEYS, and are less frequently used than either of the others.

Modern writers do not hesitate to employ extreme keys, as the following examples show:—

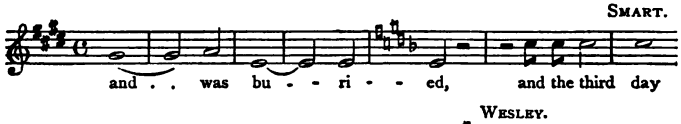
C. S. JEKYLL.

WESLEY.

ARMES.



In former times composers wrote in keys with as few sharps or flats as possible, and until the middle of the last century with seldom more than two, as such scales were considered unvocal. Christopher Simpson, in his *Compendium of Practical Music*, 1676, thus alludes to the use of extreme keys: "I have seen Songs with a flat standing in A, in B, and in E, all at once; but such Songs are irregular (as to that which we call the

sol-fa-ing of a Song), being designed for instruments rather than for Voices."

Sometimes the signature is changed during the progress of a piece, especially when the modulation into a different key is intended to be used for some bars:—

SMART.

WESLEY.

In each case it will be seen that the sharps or flats are contradicted by naturals and the new key-signature afterwards added.

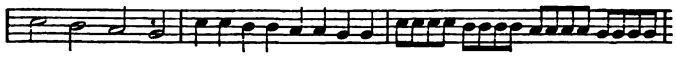
Eleventh Lesson.

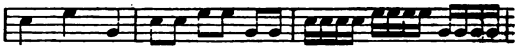
TIME SIGNS.

In the 4th Lesson it was stated that there are two sorts of time, Common or Duple, and Triple.

Duple and Triple time or measure may be either Simple or Compound.

Simple Duple Measure is that in which each of the beats in the bar may be subdivided into even portions.

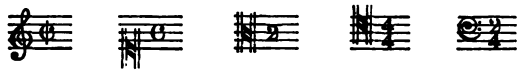
Thus four minims in a bar may be divided into eight crotchets, or sixteen quavers :—

So, also, three crotchets in a bar may be divided into six quavers or twelve semiquavers :—



It is, therefore, easy to remember that simple times are those that admit of every beat in a bar being divided by *two*, *four*, *eight*, or even *sixteen*, according as those beats are quavers, crotchets, minims, or semibreves. The signs used to indicate time are placed next to the signature.

In former days time signs not only told of the character and quality of the notes chosen, but also served to give some idea of the pace at which they should be sung or played.

Thus, minims were quicker than semibreves, crotchets than minims, and so on.

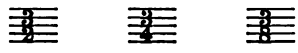
SIMPLE COMMON or DUPLE TIME signs are thus written:—

The first is now understood to mean four minims in a bar.

The third two minims in a bar.

The fourth four crotchets in a bar,

The fifth two crotchets in a bar.

SIMPLE TRIPLE TIME signs are thus written:—



In every case where two figures mark the time sign, the lower one tells the sort of note, and the upper one the number of that sort in a bar.

The sort or character of the note is its relative value to the semibreve, thus:—

2 means a minim or the half of a semibreve.

4 means a crotchet or the quarter of a semibreve.

8 means a quaver or the eighth of a semibreve.

Thus $\frac{2}{4}$ means two-fourths or two crotchets; $\frac{3}{2}$ three minims; $\frac{3}{4}$ three crotchets; $\frac{3}{8}$ three quavers in a bar.

The upper figure denotes *quantity*, the lower *quality*.

COMPOUND TIME is that in which each of the beats in the bar may be divided by three as a dotted note.

COMPOUND DUPLE TIME is the union of duple with triple time. The signs used for compound duple time are $\frac{6}{4}$ or six crotchets; $\frac{6}{8}$ or six quavers; $\frac{12}{4}$ or twelve crotchets; $\frac{12}{8}$ or twelve quavers; *and sometimes* $\frac{12}{16}$ or twelve semiquavers in a bar.

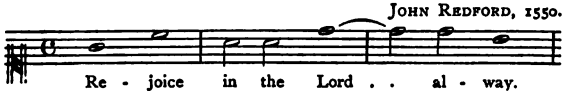
In each case the notes are grouped in *threes*, and the *beating* is generally the same as in duple or common time. Thus music written in $\frac{6}{4}$ and $\frac{6}{8}$ time is beaten in two beats, one down and one up as in $\frac{2}{4}$ time; that in $\frac{12}{8}$ in four beats.

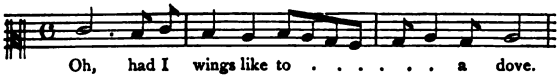
COMPOUND TRIPLE TIME is the union of triple time with triple time.

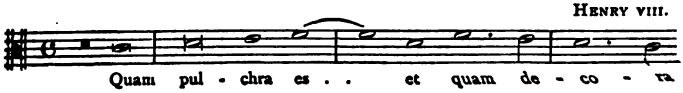
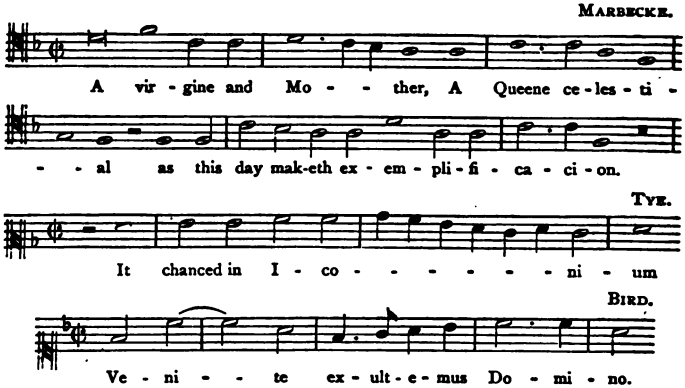
The signs used to express compound triple time are $\frac{9}{4}$ or nine crotchets; $\frac{9}{8}$ or nine quavers; and $\frac{9}{16}$ or nine semiquavers in a bar.

In ancient music a circle **O** was used to indicate what was called perfect time or measure of semibreves. At a later period a part of the circle was omitted **C** to denote imperfect time of minims; and this last mentioned sign with the stroke of abbreviation ¢ served to show that the measure was of crotchets. When the C was inverted thus, Ↄ or ϕ it meant that the music was to be taken faster.

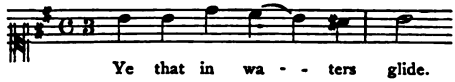
The common time sign ¢ is sometimes called ALLA BREVE, for before words such as *Largo*, *Allegro*, *Vivace*, were used to express pace, the sign was understood to point out the shortest or quickest known time, and was most commonly employed for secular music. Like the sign C from which it is derived it is equally used when there are two as when there are four or eight minims in a bar.

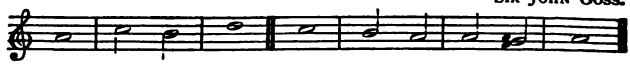
JOHN REDFORD, 1550.

MILTON.

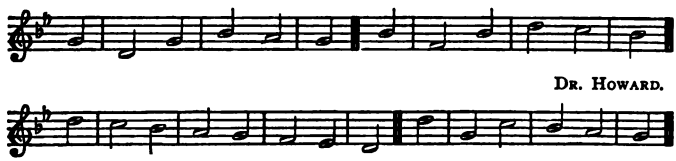


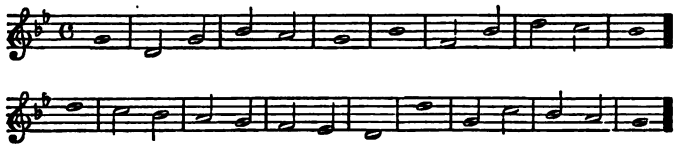
HENRY VIII.

MARBECKE.

A vir - gine and Mo - - ther, A Queene ce-les-ti -
- - al as this day mak-eth ex - em - pli - fi - ca - ci - on.
TYE.
It chanced in I - co - - - - - - - ni - um
BIRD.
Ve - ni - - te ex - ult - e - mus Do - mi - no.

As the signs **C** and ¢ do not really tell of the number of notes in the bar, the use of single or double figures is recommended as being more intelligible; there can be no misunderstanding as to the meaning of 4, $\frac{4}{2}$, 8, and so on.

Compound duple time was thus expressed in old music, as in the following example from Galliard's oratorio, *Adam and Eve*:—

Chants single or double have no time signs marked, it being understood that such measure as each contains belongs to the order of common or duple time:

SIR JOHN GOSS.

When time signs are placed at the beginning of hymn-tunes, they do not always mean that such pieces are to be sung in strict time, custom and tradition allowing certain notes, often indicated by double bars, to be lengthened or held on. Many *editors* of hymn-tune books only place the signs for triple time

at the beginning of tunes, all others being supposed to be in common or duple measure :—

DR. HOWARD.

Which is usually sung as if it were written :—

Twelfth Lesson.

BEATS.

In learning to regulate the duration of each note that is sung or played, certain repeated motions are made with the right hand; these motions are called Beating Time.

As shown in Lesson 10, there are two sorts of time, namely duple and triple times (the first having four notes or rests, or their value, in one bar, and the second three notes or rests, or their value, in a like space).

The method of beating duple or common time is as follows:

The right hand is to be open and raised as high as the shoulder, ready to move in any direction at the word of command. At the word One, move the hand towards the ground, in the direction in which the arrow-head points:—

At the word Two, move the hand towards the *left*:—

At the word Three, pass the hand towards the *right*:—

At the word Four, bring the hand back to the position from whence it started:—

Each motion must be regular, and occupy the same time, and the whole of the motions must be repeated many times until they are perfectly fixed in the mind.

At first it is best to repeat with each motion the words *one, two, three, four*, the numbers denoting the place of the beats in the bar.

For the sake of practice also the words, *down, left, right, up*, may be repeated.

These words point out the place of the MOTIONS, as it is often said that a piece begins upon the *up* or *down* beat, as the case may be.

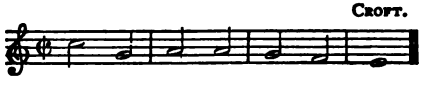
The down beat must always commence with the bar.

Triple time is beaten with three beats, *down, left, up.*

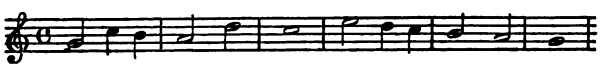
Compound duple time is beaten as simple duple time, with either two or four beats in a bar, and compound triple time is treated the same as simple triple time.

Two in a bar, simple common time :—

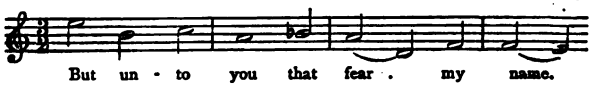
CROFT.



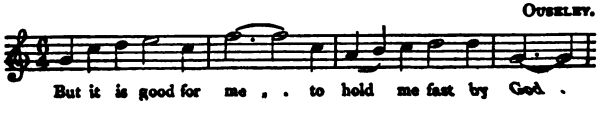
Four in a bar, simple common time :—

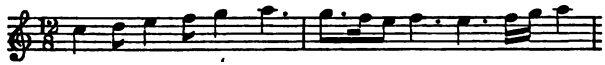
BARNBY.

Three in a bar, simple triple time :—

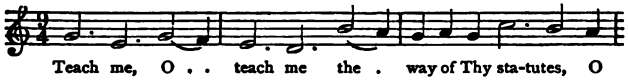
ALCOCK.

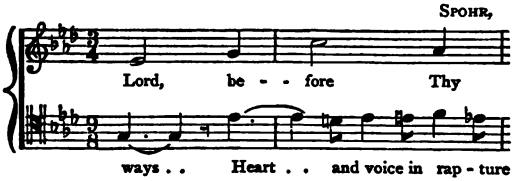


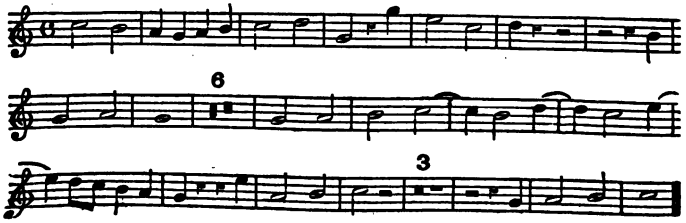
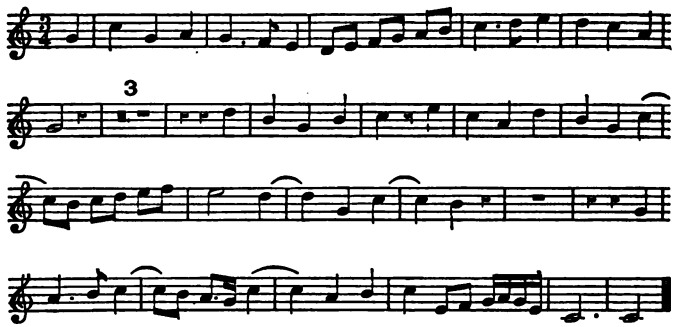
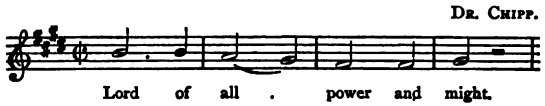
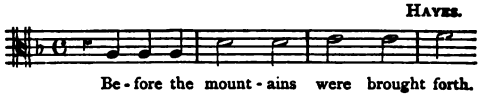
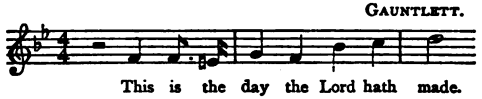
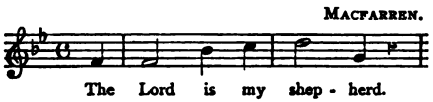
Two in a bar, compound common time :—

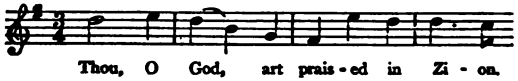
OUSELEY.

Four in a bar, compound common time :—

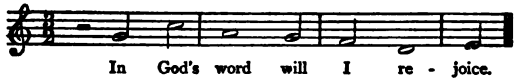
HANDEL.

Three in a bar, compound triple time :—

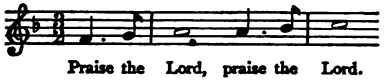
SMITH.

Sometimes, but very rarely, two different *times* are used together. The following example shows the agreement between simple and compound times :—

SPOHR.

When there are several bars' rest in a piece of music, usual method of counting in such a case is to name the number of bars as they are counted off, instead of the first beat of each bar :—

1 2 3 4
2 2 3 4
3 2 3 4
4 2 3 4, and so on.

The same plan must be observed in beating rests in triple time :—

In common and triple times, either simple or compound, a movement may begin on any beat in the bar, either the first—

The second—

The third—

Or the fourth in common times—

The first in triple time—

SIR R. P. STEWART.

Or the second—

OUSELEY.

Or the third—

Goss.

After much of this mechanical practice the position of each beat will be so actively present in the mind that all outward beating may be omitted.

One caution must be given, and that is that the voice must never mark time by forcibly accenting each beat. Above all, remember to *keep the feet quiet* during singing.

Thirteenth Lesson.

ACCENT.

ACCENT is the stress or emphasis made on certain notes.

Accent is REGULAR or IRREGULAR.

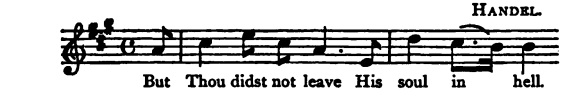
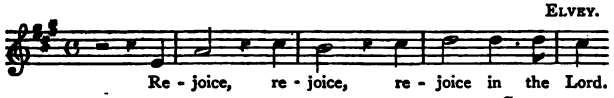
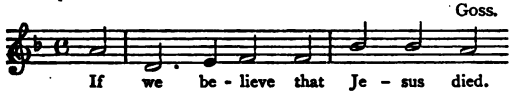
REGULAR ACCENT is that which occurs at stated periods in music.

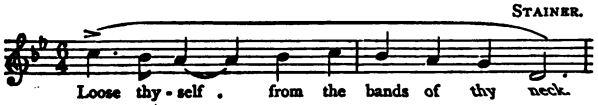
IRREGULAR ACCENT is produced by the use of certain signs or words. [See LESSON 16.]

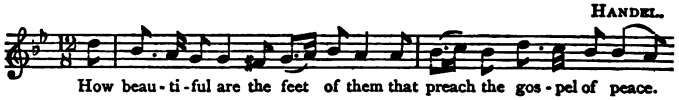
The regular accent occurs on the first beat of the bar, whether the time be duple or triple, simple or compound.

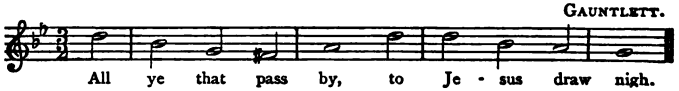
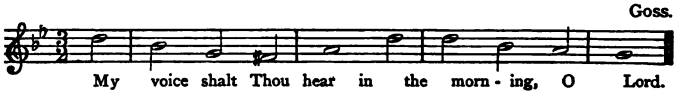
One of the most important uses of the *bar* is to mark the place of the accent. The first note on the right of the bar being always accented.

EXAMPLES IN DUPLE TIME.

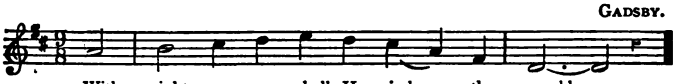
HANDEL.

ELVEY.

Goss.

EXAMPLES IN COMPOUND DUPLE TIME.

STAINER.

[*In this example the first accent is enforced by the sign* [>], *the second accent in the same bar is suspended by the bind, and the accents of the whole of the phrase, after the first note, are weakened by the slur.*]

HANDEL.

EXAMPLES IN SIMPLE TRIPLE TIME.

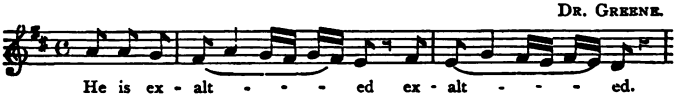
GAUNTLETT.

GOSS.

EXAMPLE IN COMPOUND TRIPLE TIME.

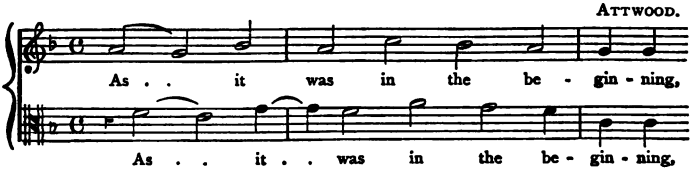
GADSBY.



Accent is sometimes moved to those parts of the bar not naturally accented, by means of syncopation :—

DR. GREENE.



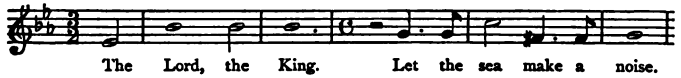
ATTWOOD.

Other accents are sometimes required by the character of the

words to which music is set; the observance of accent of this sort makes expressive singing. The words should be read carefully over in order that their general sense and meaning may be understood, and those words accented that are most important in showing the meaning of the sentence, even if the composer has failed to indicate them by regular or irregular accents.

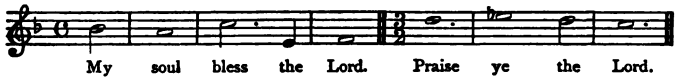
Some writers say that there is a subordinate accent upon the third beat of each bar; this is not exactly an error, but is a deception arising from the natural tendency of sensitive minds to divide and subdivide all rhythm in music; it is, however, a matter that need not trouble the mind of any learner.

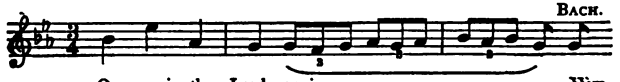
Composers occasionally change the time without pause in the course of a movement, for the sake of obtaining a more remarkable accent than that in which the piece is originally set. As a rule, notes have the same value in the altered time that they had originally; thus, the minim in the duple time should be of the same duration as in the triple measure:—

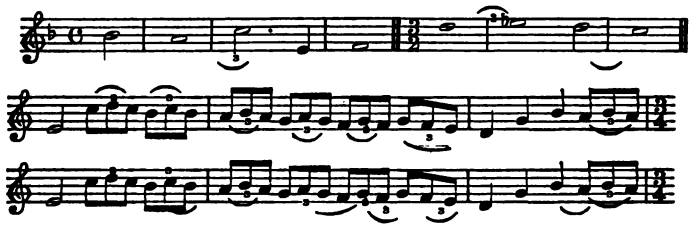
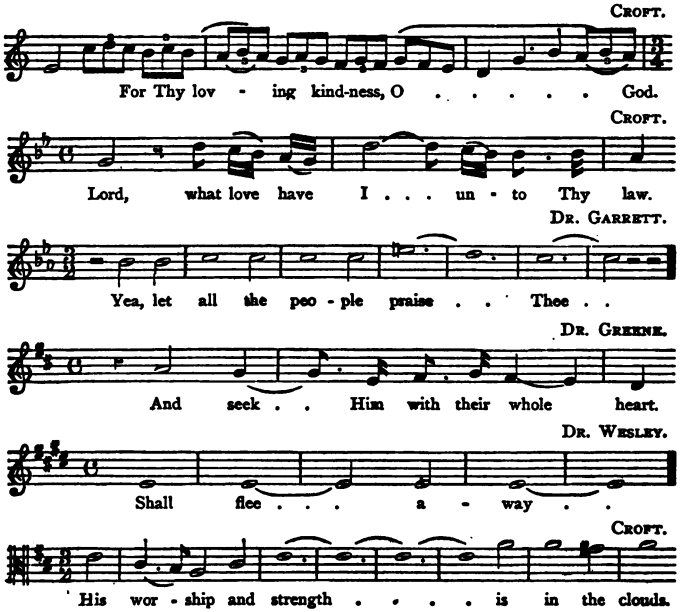
DR. GARRETT.



And the minim in the triple time should have the same value as in the duple time.

GOSS.

Sometimes a change of time, or in the character of the accent occurs without an alteration of the time signature. Thus, a piece in either triple or duple time may have three notes to be sung in the time of two; such notes are called triplets.

BACH.

Triplets must be sung evenly and without halting unduly upon any one of their notes.

The exercise subjoined is suggested as one means by which smoothness and accuracy in triplet singing may be gained :—

Dots, rests, slurs, binds, or ties, weaken or suspend accent for the time that they last :—

CROFT.
For Thy lov - ing kind-ness, O . . . . . God.
CROFT.
Lord, what love have I . . . un - to Thy law.
DR. GARRETT.
Yea, let all the peo - ple praise . . . Thee . .
DR. GREENE.
And seek . . Him with their whole heart.
DR. WESLEY.
Shall flee . . . a - way . .
CROFT.
His wor - ship and strength . . . . is in the clouds.

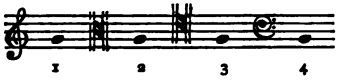
Fourteenth Lesson.

SOUNDS, PITCH.

HAVING learned to know the shapes of the *notes*, *rests*, *dots*, and their names and value, the character of *intervals*, the method of dividing music into regular positions by *bars*, the use of the *stave*, *clefs*, *leger lines*, *signatures*, and the value of *accent*, the next thing to be learned is the SOUND or PITCH of the notes.

Pitch is either RELATIVE or ABSOLUTE.

The RELATIVE PITCH of a note is determined by its position on the stave or staff.

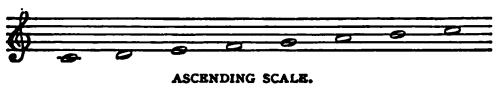
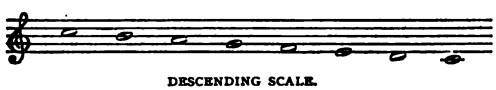
The ABSOLUTE PITCH is determined by the clef at the left end of the stave, and the signature if there is one. For example :—

The four notes, though placed on the same line of the stave, are entirely different in sound; this is owing to the powers of the several clefs. No. 1 being the highest of the four; No. 2 is a seventh lower than No. 1; No. 3 a third lower than No. 2; and No. 4 a fifth lower than No. 3. The clef before each note showing its absolute pitch, with regard to the other notes there may be in the piece.

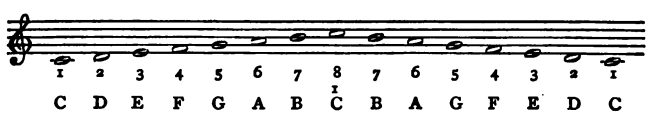
[*Pitch depends upon the number and rapidity of vibrations made by a sound. The greater the number the higher the pitch—a low sound has fewer vibrations than a high one.*]

Fifteenth Lesson.

SCALES.

A SCALE, or tone-ladder is a regular succession of notes following each other in certain steps from a given note to its octave.

Scales are DIATONIC, and SEMITONIC or CHROMATIC, and are written either ascending or descending :—

ASCENDING SCALE.

DESCENDING SCALE.

A DIATONIC SCALE is formed of seven sounds; for convenience sake these seven sounds are named after the first seven letters of the alphabet, A, B, C, D, E, F, G, or the first seven of the numbers, 1, 2, 3, 4, 5, 6, 7. The eighth note in all the diatonic scales, major or minor, being simply a repetition of the first note an octave higher or lower.

The NORMAL MAJOR SCALE, commencing upon C, is so called because it does not require either sharp or flat to make it perfect.

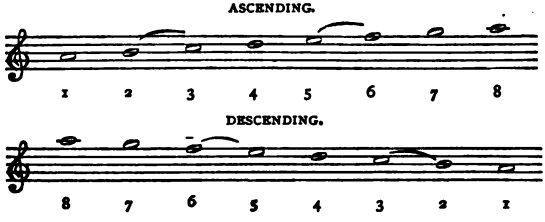
The NORMAL MINOR SCALE, commencing upon A, is formed

from the major scale. [The major scale was anciently held to have been derived from the minor, so the peculiarity of the normal minor scale commencing upon A, the first letter of the alphabet, is at once made clear.]

A major scale has the greater third, a minor the lesser third.

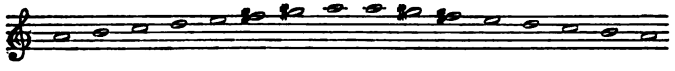
The DIATONIC MAJOR SCALE is regular and is subject to no alterations.

The DIATONIC MINOR SCALE is formed from the *major* by taking the *sixth* as the starting note, and has several forms :—



This—the true form of the minor scale—has the semitones between the 2nd and 3rd and 5th and 6th ascending, and between the 6th and 5th, and the 3rd and 2nd descending.

A second form of the minor scale is thus written :—

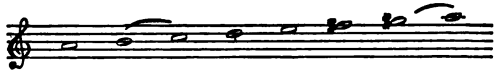
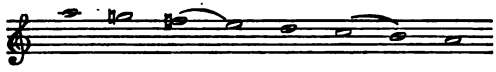
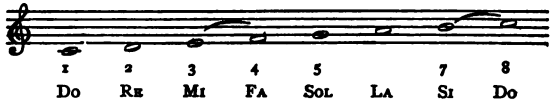
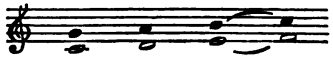


This scale differs only from the major scale in that the first semitone occurs between the second and third instead of between the third and fourth degrees.

Another regular but artificial form of the minor scale is made by borrowing a sharp from the major key of the starting note, and thus making the seventh a leading note :—

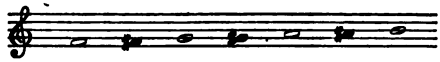
In this scale, called the MODERN MINOR SCALE, the interval

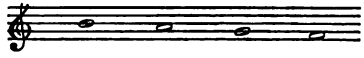
of an extreme second, marked by the angle ∧, occurs as a peculiarity :—

A fourth form is made by adding a sharp to the sixth of the scale in ascending, to avoid the extreme second :—

and by using the first regular form in descending :—

The several notes of the scale of C are sometimes called by a series of syllables, the greater number of which is said to have been suggested to Guido d'Arezzo by a hymn to S. John Baptist. Guido's name for Do was Ut; the syllable Si, for the *sensible*, was employed in 1580 by Ericius Puteanus, of Dort.

No. 7 (Si) is called the leading note or sensible, because it creates a desire in the mind for the next note to which it leads in order that the sentence may satisfy the ear. The scale being divided into two portions, each portion forms a tetrachord, constructed in a like proportion though at a different pitch, of two tones followed by a semitone :—

The above scales are called DIATONIC, and are formed of intervals made of tones and semitones.

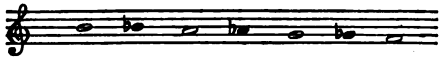
An interval of a TONE is that which is capable of having

another sound placed between it and the next higher or lower note :—

Each of the above notes is called a tone. In the next example the intervals are semitones, the intermediate grades having been filled in :—

In the following portion of a descending scale the intervals are a tone apart :—



Semitones may be placed between each of the above notes, as shown below :—

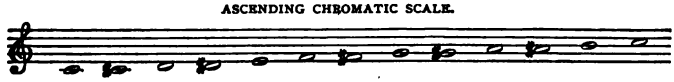


In every *major scale* the semitones occur between the third and fourth and seventh and eighth degrees ascending, and the eighth and seventh, fourth and third descending.

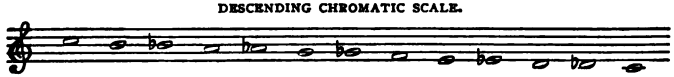
Scales may commence upon any note providing this arrangement is observed. The relative minor scale of any signature commences upon the sixth degree of the major scale.

The SEMITONIC or CHROMATIC SCALE is formed by the insertion of a semitone between each of the tones in the diatonic scale, sharps being used in ascending and flats in descending :—

ASCENDING CHROMATIC SCALE.



DESCENDING CHROMATIC SCALE.



The ascending and descending scale (p. 44) requiring neither

sharp nor flat to make it perfect, is called the NORMAL scale, and is the model upon which all other major scales are made. New scales may be formed by taking any one of these notes as a new scale note.

All the scales in general use are *tempered scales*, consequently there is no practical difference between C♯ and D♭, D♯ and E♭, F♯ and G♭, G♯ and A♭, A♯ and B♭.

As the scales of D♯, G♯, and A♯ would need the use of the *double sharp* [×] in the signature they are never written, the scales of E♭, A♭, and B♭ serving all practical purposes.

All scales which have the same pitch but different names, are said to be *enharmonically equivalent.* Thus D♯ is the *enharmonic equivalent* for E♭, and so on.

[*The major scale in the several keys should be written out in full, and the places of the semitones marked. The four minor scales should also be written out in several keys.*]

Sixteenth Lesson.

MARKS OF EXPRESSION.

MARKS OF EXPRESSION are extra words or signs used to point out special effects to be produced. These marks of expression are either characters, or words in English or Italian.

They are of comparatively modern origin, the ancient cathedral writers never using them. Most of the marks or signs have a contradictory mark or sign, by which contrasts in effect may be obtained, as *loud*, *soft*, *quick*, *slow*. These are again subdivided into many degrees or shades according to the fancy or humour of the composer, as *moderately loud*, *very soft*, *not too quick*, *rather slow*. Nearly every composer has his own ideas as to the force or value of these terms, therefore no positive guide as to their exact and universal meaning can be given. It will be enough to know their general intention. The chief marks of expression are those which relate to time or pace, tone or sound, and the strengthening or weakening of accent.

WORDS RELATING TO TIME OR PACE.

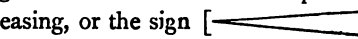
Grave—Largo, very slowly and solemnly. *Adagio*, slowly and expressively. *Lento*, slow. *Andante*, moderately slow and smoothly. *Presto*, very quickly. *Allegro*, cheerfully. *Vivace*, quick. *Allegretto*, moderately quick.

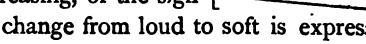
The above expressions, relating to the speed of any movement, are frequently altered by the addition of other words, or by the use of degrees of comparison.

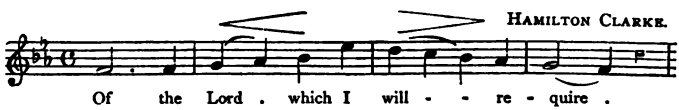
Allegro, cheerfully. *Allegro con moto*, with a lively movement. *Allegretto*, cheerful but not so quick as *Allegro*.

Other terms are used when a change in a time already marked is required. *Più mosso*, more movement. *Meno mosso*, less movement. *Stringendo*, hurrying. *Ritardando*, keeping back. *Rallentando*, slackening. *Accelerando*, quickening.

The expressions relating to the *power* or *quality* of sound are many, arising out of the difference between loud and soft, or soft and loud, and the shades between.

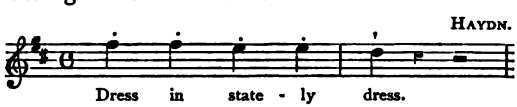
Forte, loud. *Piano*, soft. *Fortissimo*, as loud as possible. *Pianissimo*, as soft as possible. These are shortened in writing, thus :—*f*, or *for.*; *p*, or *pia.*; *ff*, or *ffor.*; *pp*, or *ppia.* A gradual change from soft to loud is expressed by the word *crescendo*, increasing, or the sign [].

A gradual change from loud to soft is expressed by the word *decrescendo*, decreasing, or the sign [].

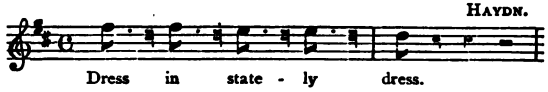


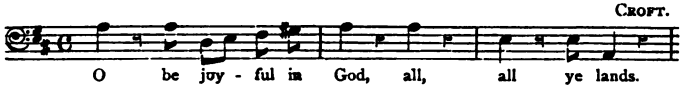
Instead of the signs, the words *poco a poco crescendo*, increasing little by little, or *poco a poco decrescendo*, decreasing little by little, are sometimes used.

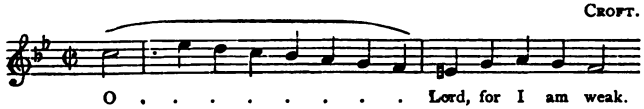
The marks relating to accent are few, and are more frequently expressed by signs than by words. The chief are *legato* and *staccato*, expressed by the slur, dashes, or dots.

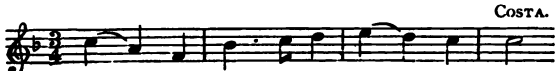
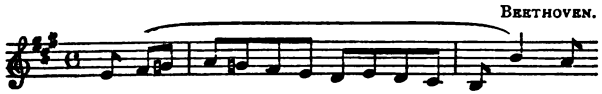
The STACCATO is an addition to the ordinary emphasis of the notes in a bar. The word staccato means taken off, separated. Its signs are *dashes* or *dots*.

The dash implies that the note is to be diminished in length by half its value, the other half being used as a rest or silence; and the dot signifies that one quarter of the value of the note *is to be* observed as a rest.

Thus the foregoing example, fully written out, would stand:—

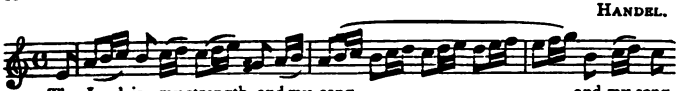
HAYDN.

The old manner of gaining staccato effects is shown in the next example, where the notes and rests are fully written out:—

CROFT.

The opposite effect to staccato is called LEGATO, meaning tied or connected. It is indicated either by the word, or a curved line called a SLUR.

CROFT.

Sounds connected by the slur are to be sung smoothly and blended together, and, as far as possible, in one breath.

COSTA.

BEETHOVEN.

When several notes are sung to one syllable the whole phrase is called a DIVISION.

HANDEL.

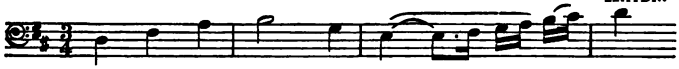


PURCELL.

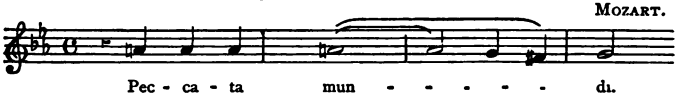
The curved line is also used to connect two notes of the same sound, it is then called a BIND or a TIE, and its chief use is to prolong, suspend, or destroy the accent.

PROLONGED ACCENT.

HAYDN.



SUSPENDED ACCENT.

MOZART.

It will be observed that in the last examples the bind or tie, connecting two notes of the same sounds, is used with the slur, which embraces notes of several sounds.

The SFORZANDO sign [>] causes the note over which it is placed to be accented wherever it occurs without loss of time or pause.

BENNETT.

The exact pace a composition is required to be performed is often indicated by the expression M.M. ♩ = 60. This means that by the Metronome, said to have been invented by Maelzel, the duration of a minim is equal to the beat of the pendulum or indicator when the weight is placed at the figure 60.

ABBREVIATIONS USED FOR MARKS OF EXPRESSION.

Rall. for *rallentando*, getting slower.
Accel. for *accelerando*, getting quicker.
Str. for *stringendo*, hurrying.
Rit. for *ritardando*, keeping back.

f for *forte*, loud.
ff for *fortissimo*, the loudest.
p for *piano*, soft.
pp for *pianissimo*, the softest.
mf for *mezzo-forte*, rather loud (*mezzo* meaning mid-way).
fz for *sforzando*, forcing the sound.
Cres. for *crescendo*, increasing.
Dim. for *diminuendo*, diminishing.
Ad lib. for *ad libitum*, at pleasure.
D. C. for *da capo*, from the beginning, used when a piece ends with the first strain.
D. S. for *dal segno*, from the sign 𝄋, used to mark a repetition from a certain point.

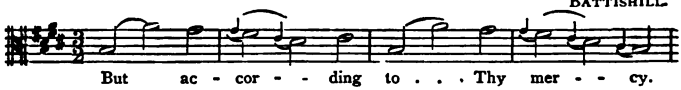
Seventeenth Lesson.

GRACE NOTES.

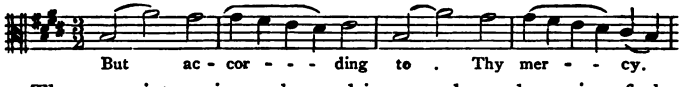
GRACE NOTES are introduced notes not necessary to the melody, but intended to give the effect of freedom and delicacy. The chief of those in use are the APPOGIATURA, the TURN, the BEAT, and the SHAKE.

The APPOGIATURA is generally half the value of the note it precedes, and is found on the unaccented as well as the accented parts of the bar :—

BATTISHILL.

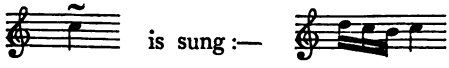


would be sung as if written :—

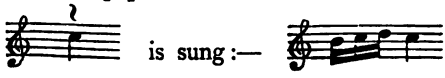


The appogiatura is rarely used in sacred vocal music of the present day, and is most frequently employed by writers of the time of Greene, Nares, Hayes, and Battishill.

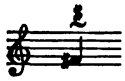
The TURN [∼] consists of three notes, besides the one marked, the first note of the turn being higher than the written note :—

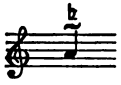
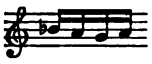


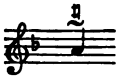
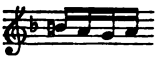
The BACK TURN [ɾ] has the lowest of the three notes first :—

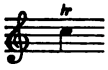
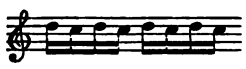
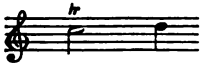
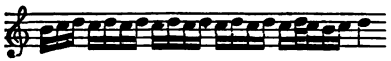


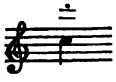
Those turns with a sharp, flat, or natural above, require the highest or lowest notes to be sharp, flat, or natural, as the case may be.

The turn with a sharp :—

is sung :—

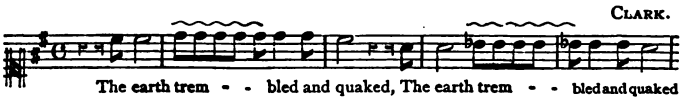
The turn with a flat :—

is sung :— 

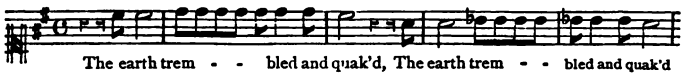
The turn with a natural :—

is sung :— 

The SHAKE, or TRILL, is a rapid repetition of two notes; the note, over which the sign [tr] is placed, with the note above. Written :—

sung or played :—

In a long shake the rapidity of the notes is increased, and a turn is added in the last four notes. Written :—

sung or played :— 

The BEAT is like the shake, only the motions are less rapid, and the alternate note is below the note over which the sign [mordent] is placed. Written :—

sung or played :—

It is rarely used in vocal music, and is sometimes thus indicated [~~~~~~~~] :—



would be sung thus :—

Most of these grace notes are ineffective in church music, and are therefore best avoided. As, however, the signs are frequently to be met with, it is as well to know what they mean.

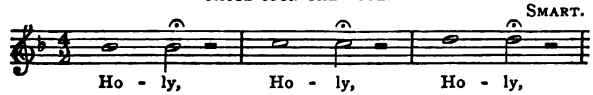
Eighteenth Lesson.

THE PAUSE.

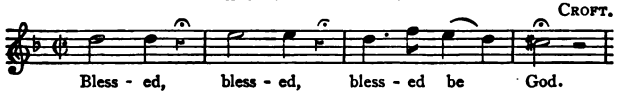
THE PAUSE or HOLD [𝄐] placed over a note or rest signifies that the sound or silence must be kept longer than it would be without such sign, the remainder of the bar being counted in strict time.

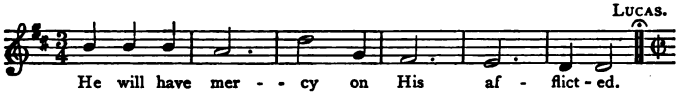
PAUSE UPON THE NOTE.

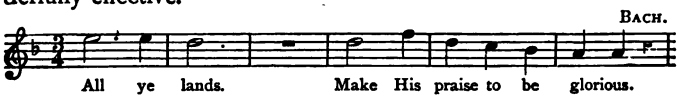
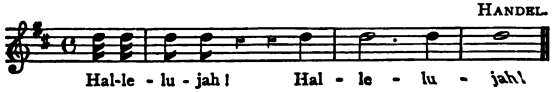
SMART.



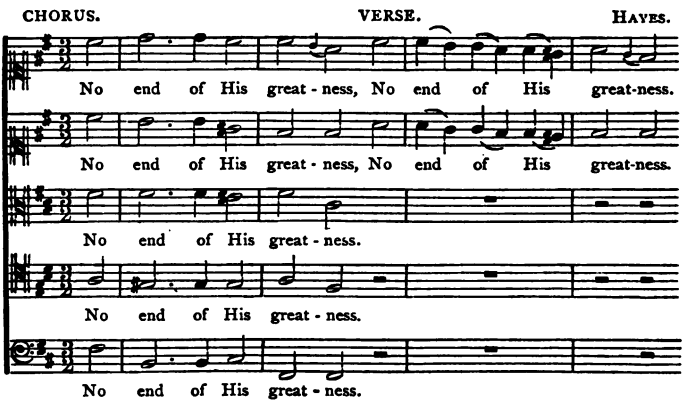
PAUSE UPON THE REST.

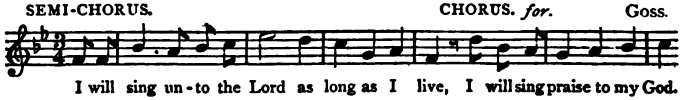
CROFT.

PAUSE UPON A DOUBLE BAR BEFORE CHANGE OF TIME, OR AT THE END OF MOVEMENT.

LUCAS.

Other pauses are sometimes made without breaking the time, by giving rests for all the voices. Such pauses are often wonderfully effective.

BACH.

HANDEL.

Nineteenth Lesson.

VERSE AND CHORUS (OR FULL).

THAT portion of any service or anthem marked VERSE is usually intended to be sung by one voice to a part. The side by which the verse is to be sung is sometimes also stated, as VERSE DECANI, or VERSE CANTORIS :—

CHORUS.
VERSE.
HAYES.
No end of His great - ness, No end of His great-ness.
No end of His great - ness, No end of His great-ness.
No end of His great - ness.
No end of His great - ness.
No end of His great - ness.

SEMI-CHORUS means that more than one voice to a part may be used :—

Twentieth Lesson.

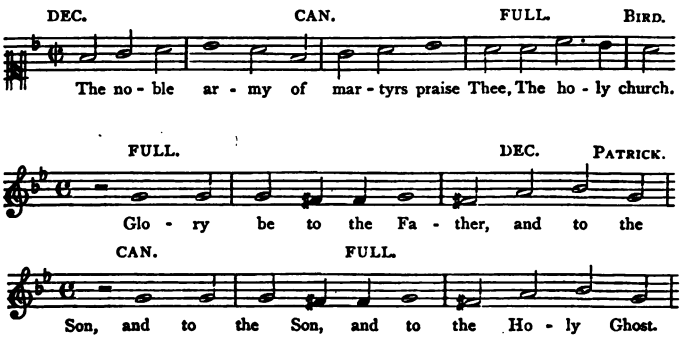
DECANI AND CANTORIS.

MOST cathedral music is sung by a divided choir, one part having places on the south, and the other on the north side of the chancel.

The choir on the south is called DECANI, because the Dean (*decanus*) usually has his throne on that side.

The opposite choir is called CANTORIS, from the fact that the Cantor or Precentor has his stall on the north side.

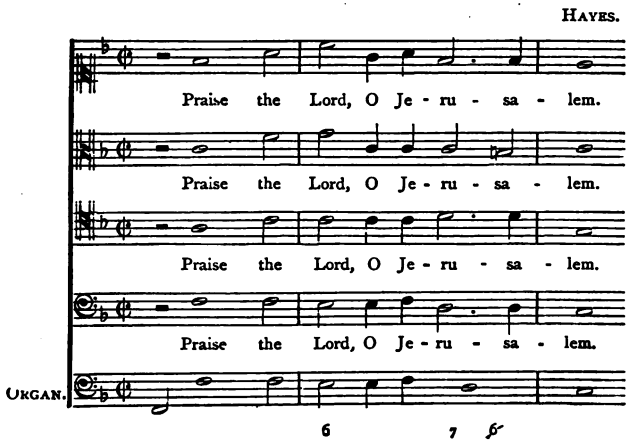
The directions *decani* or *cantoris* signify that the choir on the side named takes up that portion of the music so marked. The words, FULL, CHORUS, TUTTI, or BOTH SIDES, mean that all the voices are to sing.


DEC.
CAN.
FULL.
BIRD.
The no - ble ar - my of mar - tyrs praise Thee, The ho - ly church.
FULL.
DEC.
PATRICK.
Glo - ry be to the Fa - ther, and to the
CAN.
FULL.
Son, and to the Son, and to the Ho - ly Ghost.

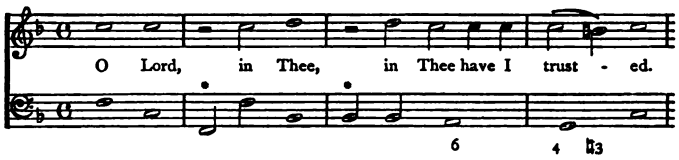
Twenty-first Lesson.

STRIKING THE RESTS.

In commencing to sing choral music that does not begin upon the first beat of the bar, the open beats are supplied either by the conductor, or in the minds of the performers. Sometimes a whole bar is beaten in order that the commencement may be made simultaneously. In cathedral music accompanied by the organ the accented beats are generally given out on the pedals, or by the pedals and proper chords. The note played is always the same as the bass or lowest voice part. This is called STRIKING THE REST.

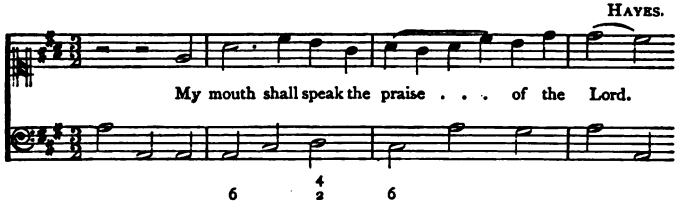

HAYES.
Praise the Lord, O Je - ru - sa - lem.
Praise the Lord, O Je - ru - sa - lem.
Praise the Lord, O Je - ru - sa - lem.
Praise the Lord, O Je - ru - sa - lem.
ORGAN.
6
7

BARROW.



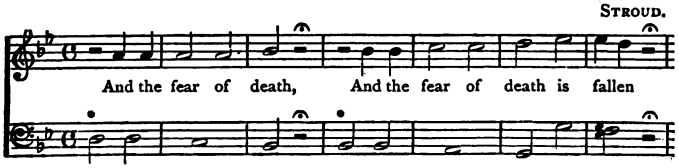
This method of striking the rest serves also to mark the time the piece should be taken at, more particularly in triple measure, as in the following example :—

HAYES.



Rests occurring on the unaccented part of the bar are not marked as described above. The following example shows the use in both cases :—

STROUD.



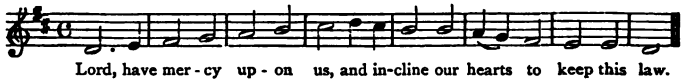
Twenty-second Lesson.

MELODY AND RHYTHM.

IN LESSON 15, it was shown that a scale is a succession of single sounds proceeding according to a certain arrangement, also that this arrangement may be diatonic or semitonic.

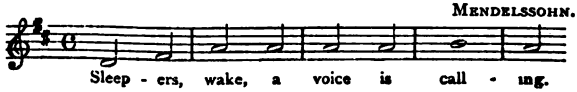
The progression of a scale forms a MELODY. That which is called MELODY is made by employing the notes of either scale in any order that may be chosen, but with due regard to related harmonies.

RHYTHM helps, with the notes of the scales, to form melody. Therefore melody is a succession of single notes taken from the scales, influenced by related harmonious progression, and guided by rhythm.

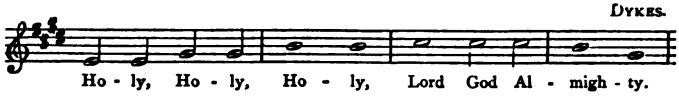
ROGERS.

This kyrie, from Rogers' Service in D, is simply a scale.

Dr. Stainer, in his work on "Harmony," defines rhythm "as the correct grouping of properly accented notes into musical phrases or sentences." A phrase consists of one, two, four, or eight bars of melody. A sentence of two or more phrases.

Rhythm has such power in altering the character of melody, that if the accent be changed, a phrase composed of the same notes appears to be entirely different:—

MENDELSSOHN.

The progression of the notes in the next example is in the same order, although the rhythm is varied :—

DYKES.



The difference of key does not alter the melody, so much as a change of accent.

BATTISHILL.

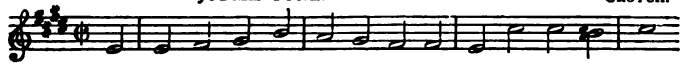
A like order of notes in another time seems to produce another melody :—

COOKE.

The similarity between Farrant's chant and Dr. Crotch's tune is even more to the purpose as an example of altered rhythm.

FARRANT.

JUDÆA TUNE. CROTCH.



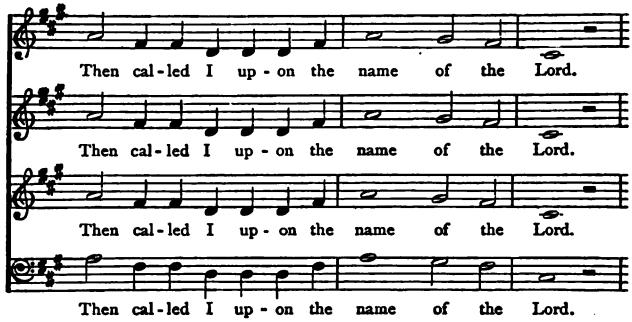
A melody is still a melody only, even though it be sung by many voices in unison.

Singing in unison is a modern contrivance to gain power or effect.

Unison singing by a choir of mixed voices, that is to say of boys' and men's voices, is actually singing in the octave and not really in unison proper.

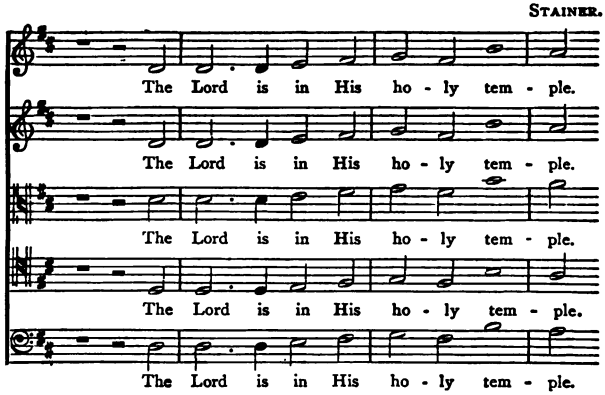
In the subjoined example, three parts being placed in the treble clef appear to the eye as of the same pitch, but the score being written according to a not very wise practice of employ-

ing the treble clef for soprano, alto, and tenor alike, the true pitch is not shown. The tenor part is sung an octave lower than it is written, and is really in unison with the bass.

W. JACKSON.

Then cal-led I up-on the name of the Lord.
Then cal-led I up-on the name of the Lord.
Then cal-led I up-on the name of the Lord.
Then cal-led I up-on the name of the Lord.

The next example being in the clefs proper to the several voices shows the pitch better:—

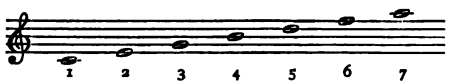
STAINER.


The Lord is in His ho-ly tem-ple.
The Lord is in His ho-ly tem-ple.
The Lord is in His ho-ly tem-ple.
The Lord is in His ho-ly tem-ple.
The Lord is in His ho-ly tem-ple.

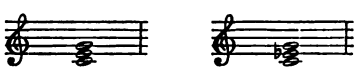
Twenty-third Lesson.

HARMONY.

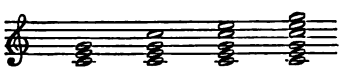
HARMONY is made by two or more notes being combined according to certain rules. These combinations are called CHORDS.

Chords are formed by adding together thirds that are either major or minor, according to the position they occupy in the scale from whence they are taken.

From 1 to 2 is a major third, from 2 to 3 a minor third, 3 to 4 is a major third, from 4 to 5 and from 5 to 6 are each minor thirds, and from 6 to 7 is a major third.

A common chord is formed of a note with its major or minor third and a perfect fifth :—



In harmony of more than three parts, one of the notes forming a portion of the common chord may be doubled either in unison or in the octave above or below.



Before entering further on the subject of chords it will be necessary to know on what principle INTERVALS receive their names, and what those names are.

Starting from the first note in any major scale, and proceeding thus, 1 to 2, 1 to 3, 1 to 4, 1 to 5, 1 to 6, 1 to 7, 1 to 8, all the intervals are called MAJOR; for instance, in the key of C:—

C to D is a major second.
C „ E „ major third.
C „ F „ major fourth.
C „ G „ major fifth.
C „ A „ major sixth.
C „ B „ major seventh.
C „ C „ major octave.

But all intervals can be made *less than major*, that is, less than they are in the major scale, in which case they are called MINOR. Thus:—

C to D♭ is a minor second.
C „ E♭ „ minor third.
C „ F♭ „ minor fourth.
C „ G♭ „ minor fifth.
C „ A♭ „ minor sixth.
C „ B♭ „ minor seventh.
C „ C♭ „ minor octave.

Intervals can also be made *greater than major*, that is, greater than they are in the major scale, and when so made they are called *augmented*. Thus—

C to D♯ is an augmented second.
C „ E♯ „ augmented third.
C „ F♯ „ augmented fourth.
C „ G♯ „ augmented fifth.
C „ A♯ „ augmented sixth.
C „ B♯ „ augmented seventh.
C „ C♯ „ augmented octave.

Intervals when made *less than minor*, are then called *diminished;* for instance, C to B♭ is a minor seventh, but C♯ to B♭ *is a diminished* seventh, because it is smaller than the minor

seventh. Similarly, as C to G♭ is a minor fifth, C♯ to G♭ will be a *diminished* fifth.

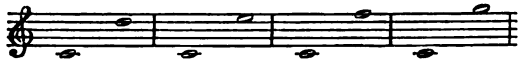
In order to know the name of an interval, remember this rule: find out if the top note occurs in the scale of the bottom note, if it does it is *major;* if it is less than major it is *minor;* if it is less than minor it is *diminished;* if it is greater than major it is *augmented.* For example, the interval E to B is *a major fifth*, because B is the fifth note of the scale of E. In like manner the interval F to B can be known as *an augmented fourth*, for in the scale of F we have the fourth note B♭, so it is not *major*, it is greater than major, therefore it is *an augmented fourth.*

The interval B to F is *a minor fifth;* as in the scale of B, F♯ is the fifth note, but the note in this instance being F♮ the interval is smaller than major, therefore minor.

The interval F♯ to E♭ is *a diminished seventh;* for the seventh note in the scale of F♯ is E♯, and the minor seventh in that scale will be E♮, therefore E♭ must make it *a diminished seventh.*

There may sometimes be no recognised scale belonging to the lowest note of the interval. If this should happen, lower the lowest note by a semitone, and argue out the answer for yourself: thus, What is the interval G♯ to F♮? Now the key of G♯ is not used, as it would require eight sharps; the key of A♭ (four flats, which is the same thing) is used instead. [See LESSON 10.] Now reckon the interval as if from G♮ to F♮; this would be a minor seventh, because the seventh in the scale of G is F♯; therefore if G♮ to F♮ is a minor seventh, what is G♯ to F♮?—evidently smaller than minor—it is a *diminished seventh.*

Intervals not exceeding an octave are called (*as a class*) *simple* intervals [LESSON 3]. Intervals greater than an octave are similarly called *compound.* Thus, any note between these—

will be called simple, but all notes such as—

&c.

will be called compound; but instead of saying a compound third, a compound fourth, &c., it is usual to say a tenth, an eleventh, &c.

To reduce a compound interval to a simple, deduct seven. Thus, a tenth reduced is a third; as seven from ten leaves three. A twelfth reduced is a fifth; as seven from twelve leaves five, &c., &c.

If the deduction of seven still leaves it compound, deduct seven more, and so on. Thus, a twenty-first is a seventh, as seven from twenty-one leaves fourteen, and seven from fourteen leaves seven. But do not forget that an *octave* is not considered a compound interval; thus, a fifteenth reduced is an octave as seven from fifteen leaves eight.

The object of having all these names of intervals is to enable musicians to talk of musical passages and progressions without reference to particular keys. Thus, a "succession of sixths is pleasing," "a minor fifth is discordant," "a good voice should have the compass of a twelfth," &c.

But it is also very necessary that the degrees of the scale should have names, no matter what the key is. You know that the first, third, and fifth degrees are the important key-chord of every scale.

The 1st note of any scale is called the Tonic.
„ 3rd „ „ „ Mediant.
„ 5th „ „ „ Dominant.

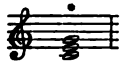
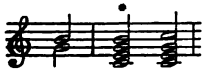
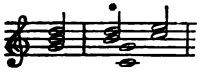
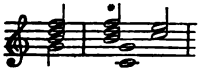
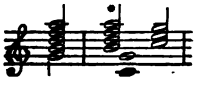
Tonic means key-note. Mediant means *middle*, and is so named because it lies midway between the tonic and dominant. Dominant means *governing*, because, as will be shown bye and bye, harmonies built upon it seem to command a tonic harmony to follow after them.

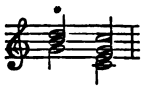
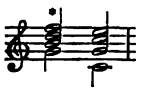
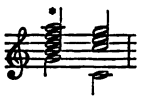
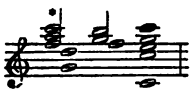
The other names of the notes are given by their position

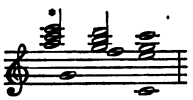
with regard to the above degrees by affixing *sub* (meaning under), or *super* (over). Thus, supertonic means the note above the tonic, the second of the scale; subdominant is the note below the dominant, that is the fourth of the scale; superdominant is the note above the dominant, the overdominant or sixth of the scale; subtone is the note below the tonic, or the seventh of the scale. The complete list is therefore :—

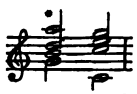
First degree	- -	tonic.
Second „	- -	supertonic.
Third „	- -	mediant.
Fourth „	- -	subdominant.
Fifth „	- -	dominant.
Sixth „	- -	superdominant.
Seventh „	- -	subtonic.

It must be remembered that these names are used for the notes of any scale, and for any pitch.

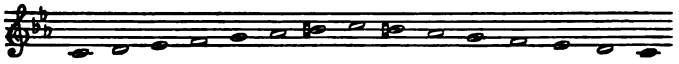
The whole of the chords commonly in use can be found by first beginning at the tonic and dominant of the minor and major scales, adding thirds until the whole scale is exhausted. Thus,

* is a common chord of C.

* is a chord of the major seventh of C.

* is a chord of the ninth of C.

* is a chord of the eleventh of C. (The eleventh does not like the third to be heard.)

* is a chord of the thirteenth of C.

These are built on the tonic, and are called tonic chords; and as the note from which a chord springs is called its root or ground-note, all the preceding chords marked * are from the root C. But the tonic is not the only root in the scale, as chords are reckoned from the dominant also.

* is a common chord of G, dominant of C.

* is a chord of the seventh of G (dominant seventh). (Notice how it *commands* a tonic chord to follow.)

* is a chord of the ninth of G.

* is a chord of the eleventh of G. (The eleventh generally turns out the third.)


* is a chord of the thirteenth of G.

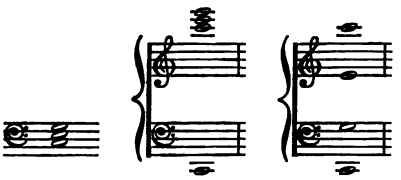
An important fact can be gathered from the above; namely, every number which gives its name to a chord may have the lower numbers (which make thirds) under it. Thus, a chord of the ninth *may* contain a seventh, fifth, third, or first; a chord of the eleventh *may* contain a ninth or seventh, or both, and so on. But the *highest* interval from the root gives its name to the chord whether other important notes are in it or out of it; for example, * is a chord of the ninth just as much without the seventh as with it.

If a similar process of chord-making is carried out in the *minor key,* building up thirds, first from tonic and then from

dominant, the chords in use are *nearly all* exhibited. Only the minor scale for chord-making is the fourth form of the minor scale [LESSON 15]. There is no A♮ in it.



But when you have found all these chords in this way they have the ground-note or root for their lowest (or *bass*) note, and are therefore *in their original position*, as it is termed.

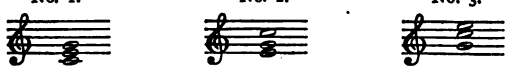
The nature of a chord, or the description given to it, does not vary at all however far the upper parts are off, or however they spread about or are turned over, *provided only, the lowest note stands still.* Thus,



Are all described as common chords of C.

But when any other note of the chord than the ground-note is in the lowest part, the chord is said to be inverted; and as chords are made by adding thirds, the inversions are reckoned by thirds in the bass. Thus,

No. 1. No. 2. No. 3.



No. 1, is the common chord of C in its original position; No. 2, the first inversion of common chord of C; and No. 3, the second inversion of common chord of C.

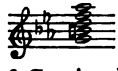
From these examples it will be seen that a chord consisting of three notes has two inversions, and as inversions of a chord are formed by placing successively the notes which form it, except the root, in the bass, it is evident that *every chord has one less inversion than the number of notes of which it is composed.*

The chord of the dominant seventh (or seventh on the dominant) has three inversions, because it is formed of four notes. Thus,

No. 1. No. 2. No. 3. No. 4.

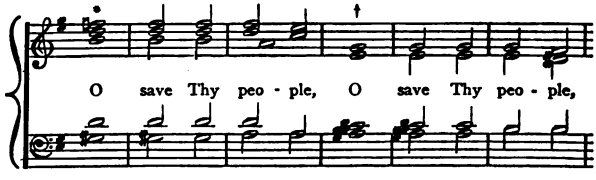
No. 1, is the chord of the dominant seventh on G; No. 2, its first inversion; No. 3, its second inversion; and No. 4, its third inversion.

This chord is one of the most important of those in ordinary use.

Modern music contains a large number of very beautiful effects produced by the chord of the minor ninth. This chord is formed by a series of thirds on the dominant of a minor scale. Thus,  is the chord of the minor ninth on G (dominant of C minor). But in its inversions the root is nearly always left out; they will therefore appear thus:—

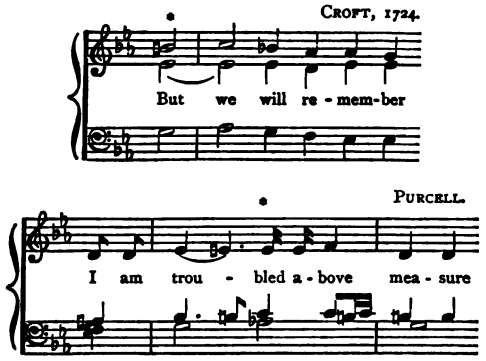
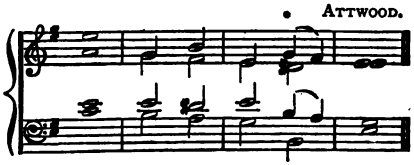
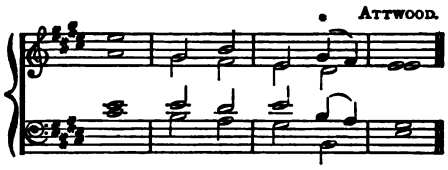
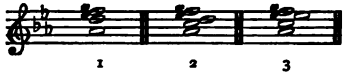
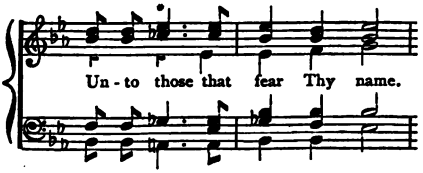
FIRST INVERSION. SECOND INVERSION. THIRD INVERSION. FOURTH INVERSION.

The plaintive effect in "Save, Lord, and hear us" (Hayes), is produced by this chord:—

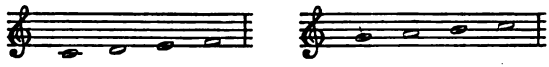


In the above, the chord * is the first inversion of the chord of the minor ninth on the root E; and the chord † the first inversion of the chord of the minor ninth on the root F♯. This example also shows that in analyzing chords you pay no atten-

tion to the key of the piece or movement, only to the *key of the chord.*

One of the chords frequently used by writers of the latter part of the seventeenth and the commencement of the eighteenth centuries is that shown below, and known to cathedral musicians as "Croft's chord," although it had been occasionally employed by Purcell and others before.

This chord is a minor thirteenth, and is shown in its first position as the dominant of C minor in the example from Croft, and in its sixth inversion as the dominant of F minor in the example from Purcell. In modern music the chord is frequently employed in conclusions, with or without added notes derived from its root:—

The chord in the same position, in the relative major of this chant, is called a major thirteenth:—

In addition to the chords already described as being derived from single notes of certain scales, there are other chords which spring from two closely-allied scales, the chief of those in use being :—

These consist of the minor ninth of the dominant, and parts of the chord of the second dominant. The key chord is C minor, the dominant of which is G, therefore No. 1 contains the minor ninth of G (A♭), the root and major third of the second dominant (D and F♯). No. 2 has the same notes with the addition of the minor seventh of the second dominant; and No. 3 has the minor ninth of the dominant, and the major third, minor seventh, and minor ninth of the second dominant. These chords were formerly furnished with fanciful names having neither reason nor meaning in them, such as the Italian, French, and German sixths. It is singular that the first use of the so-called German sixth occurs in an English anthem by John Weldon (*c.* 1715), "Hear my crying;" the position and resolution being as follows :—

A question arises, why are chords only built on the tonic and

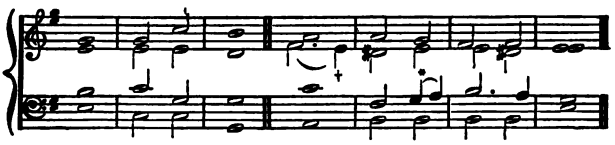
dominant and not on other degrees of the scale. The answer is to be found in the form of the scale itself, which consists of two halves, thus:—



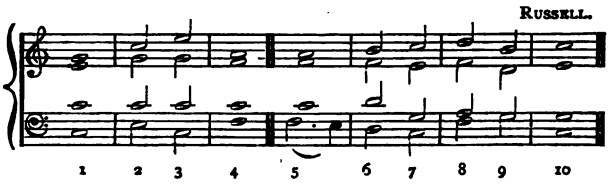
FIRST HALF. SECOND HALF.

It is quite natural that chords should be built on the lowest note of these sets of four notes (tetrachords), because, chords on the lowest notes of the first (C), have a *major* seventh, which goes to the tonic, and makes them remain *in the key;* whilst chords on the lowest note of the upper half (G), have a *minor* seventh, which has a tendency to come down to the major third of the scale, and so too keeps them *in the key.* Therefore, to go *out* of the key (C), it is only necessary to make the seventh flat (B♭), and so get down the ladder to the key of F; similarly, to go *up* the ladder, F♯ must be introduced, and so by this means you get into the key of G.

Passing notes are notes which the ear allows, although they may not be related to the chord in which they appear.

J. BARNBY.

Thus the A, in the chord marked *, is a passing note, for the chord in which it appears is the second inversion of the common chord of E minor, in which A has neither place nor influence. The note E, marked †, is not a passing note, as it completely changes the character of the chord in which it occurs.

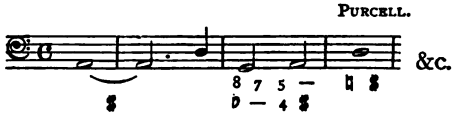
It is easy and interesting to analyze music of a simple character. As by this example:—

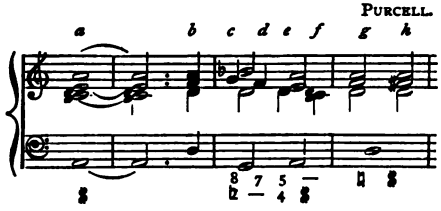


1. Common chord of C.
2. First inversion of common chord of C.
3. Common chord of C.
4. Common chord of F.
5. Common chord of F (bass has a passing note).
6. Second inversion of chord of minor seventh on G, root being omitted.
7. Common chord of C.
8. First inversion of common chord of D minor.
9. Common chord of G.
10. Common chord of C.

The greater part of these remarks on harmony are based upon Dr. Stainer's admirable and conclusive treatise on the subject, and those who desire to obtain full and complete information and instruction in the matter are referred to the book itself.

FIGURED BASS is a convenient species of musical shorthand.

The organ part in old cathedral music is often a single stave with a bass part only, the accompanying chords being expressed by figures:—

The figures denote the intervals from the bass note, and imply the third, fifth, and eighth, unless otherwise expressed; the sharp [♯], flat [♭], and natural [♮], signify that the *third from the* bass note under which they are placed is affected by

each sign according to its power; the hyphen [–] by the side of certain figures or signs, and notes connected by a tie, means that the previous figure is to continue the sound it represents. All notes without figures have the common chord as accompaniment. Written out in full the chords would appear thus:—

Applying the rules to these examples, it will be noted that the chord marked *a* has a bass note with a sharp [♯]; to this the fifth and eighth are added, and, being connected by ties, are carried into the second bar. The chord marked *b* has no figure, this is therefore accompanied by its common chord, the third being minor, as it appears so in the scale to which it belongs. As it is always desirable to keep notes common to two chords in the same position, the octave of the chord *a*, which forms the fifth of the chord *b*, is in the same place on the stave in both chords. The chord *c* is the common chord of the bass with the minor third, shown by the flat [♭] beneath. The figure 8 is used because it is intended to be followed by a note in the next degree above or below; in this case it is below, indicated by the 7 on the same bass note, the flat third being continued because of the hyphen. The chord *e* has the figures $\frac{5}{4}$, and the fifth of the former chord, being the fourth of the present chord, is retained in the same place. The chord *f* has a sharp [♯] indicated, and the hyphen denotes the continuance of the fifth. The chord *g* has first a natural [♮] and then a sharp [♯] and then no other figures, thereby signifying that it is first to be accompanied by a minor common chord and afterwards with a major, as in chord *h*.

It must be distinctly understood that the figuring does not always express the root of the chord employed. The chord *d* is the major ninth from E flat, and the chord *e*, though often called the suspension 5-4, is really the chord of the major thirteenth from C. The rest are common chords, and have their roots in the bass note.

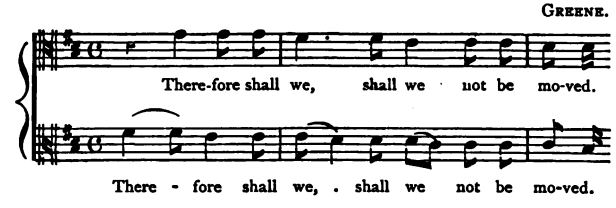
The few illustrations here given of melody and harmony, and of discords, counterpoint, &c., in the following lessons are simply intended as offering a spur to the further study of those several points, and are not meant to be full or exhaustive. Therefore, if more is desired to be known on those subjects, a study of the standard works of Stainer, Goss, Cherubini, and Reicha, is suggested.

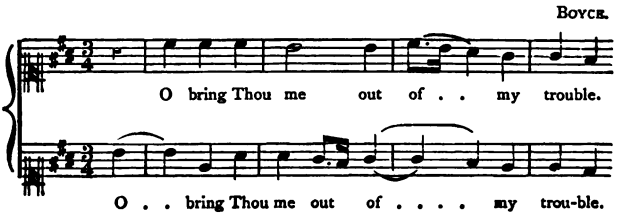
Twenty-fourth Lesson.

DISCORDS.

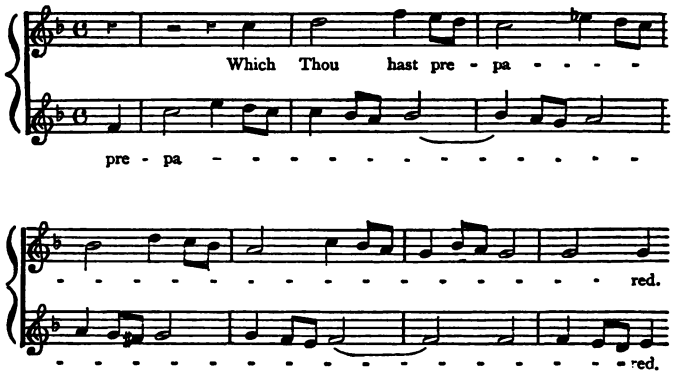
A DISCORD is defined as "a chord which requires another to follow it before the ear is satisfied," and a discordant note as "the note in a discord by the alteration of which the ear becomes satisfied." The movement of the discordant note to a satisfactory sound is called its *resolution*, but the word resolution is also used to express the chord which removes the unsatisfactory effect of a discord.

The following examples will show the use and effect of discordant notes and their resolutions :—





ATTWOOD.



Twenty-fifth Lesson.

COUNTERPOINT.

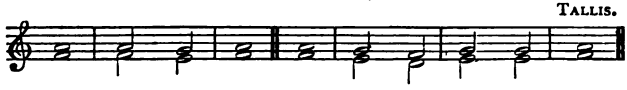
COUNTERPOINT may be defined as the harmonious union of two or more melodies of similar or different character.

Thus counterpoint is said to be either SIMPLE or DOUBLE.

SIMPLE COUNTERPOINT is of five sorts: 1. Note against note. 2. Two notes to one. 3. Four notes to one. 4. Syncopated. 5. Florid.

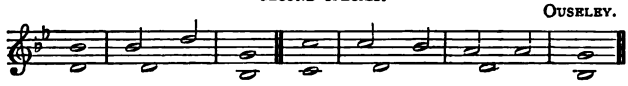
FIRST SPECIES.

TALLIS.

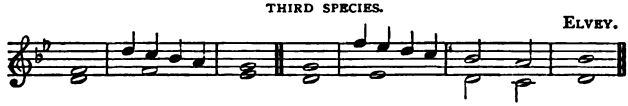


SECOND SPECIES.

OUSELEY.



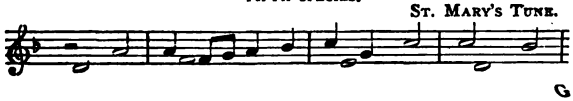
THIRD SPECIES.

ELVEY.

FOURTH SPECIES.

REICHA.

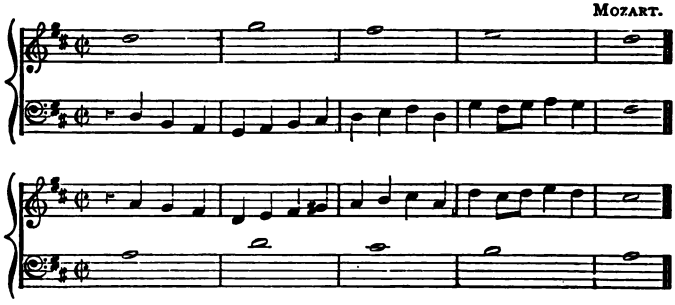
FIFTH SPECIES.

ST. MARY'S TUNE.



&c.

DOUBLE COUNTERPOINT admits of a transposition of the parts without the usual laws of harmony being broken.

MOZART.

IMITATION, &c.

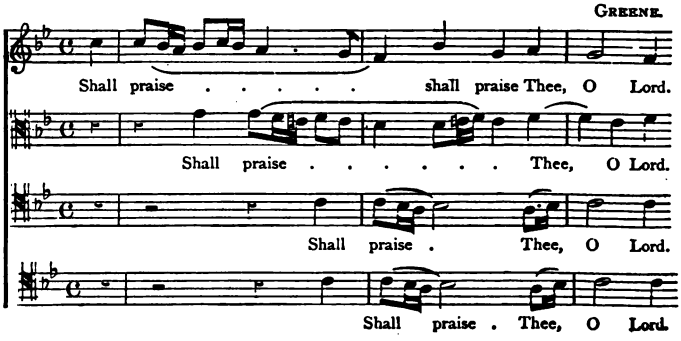
IMITATION, CANON, and FUGUE are expansions of counterpoint.

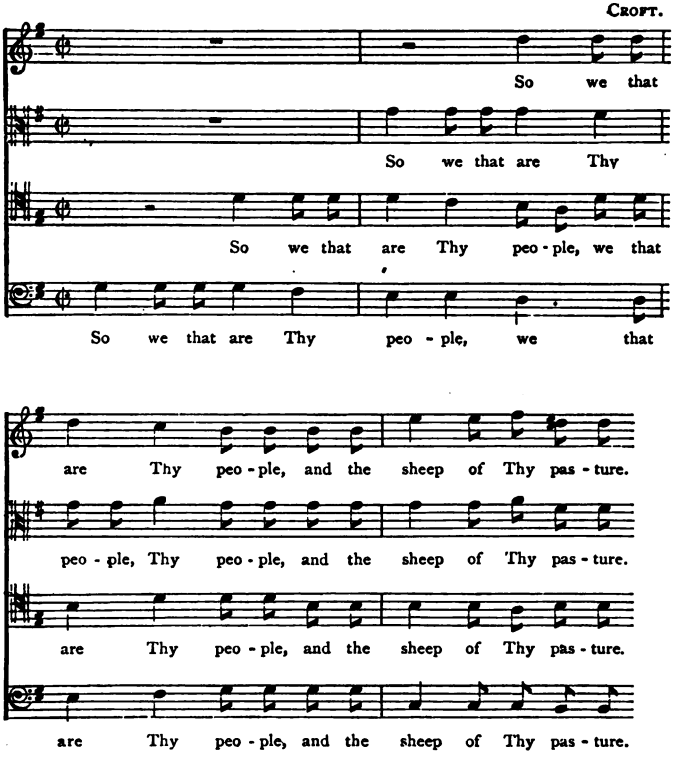
Imitation may be STRICT or FREE.

STRICT IMITATION is that in which all the intervals are imitated according to their original value; tone being imitated by tone, and semitone by semitone. This kind of imitation forms the basis of CANON.

FREE IMITATION is that in which the progression of the notes and their time value only is imitated. The following are examples of free imitation:—

GREENE.



CROFT.

So we that
So we that are Thy
So we that are Thy peo - ple, we that
So we that are Thy peo - ple, we that
are Thy peo - ple, and the sheep of Thy pas - ture.
peo - ple, Thy peo - ple, and the sheep of Thy pas - ture.
are Thy peo - ple, and the sheep of Thy pas - ture.
are Thy peo - ple, and the sheep of Thy pas - ture.

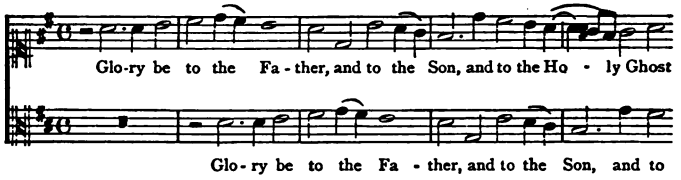
CANON.

CANON is strict imitation in all the parts chosen; tone for tone, semitone for semitone, minim for minim, and so on. In most cases the accent is also imitated.

Canonic imitation may be made at any distance from the proposed subject, providing that the above points are observed.

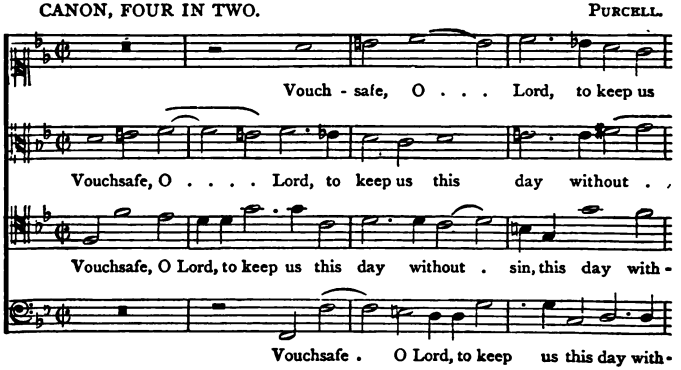
In the following example the canon is at the fifth below :—

CANON, TWO IN ONE. CHILD.



There are two other parts introduced to complete the harmony; these parts not being subject to the rules of *canon* are called *free parts.*

The next example is that of a *canon four in two*, that is to say, there are four voices singing two parts arranged in a *canonic* form.

CANON, FOUR IN TWO. PURCELL.

Vouch - safe, O . . . Lord, to keep us
Vouchsafe, O . . . . Lord, to keep us this day without . ,
Vouchsafe, O Lord, to keep us this day without . sin, this day with -
Vouchsafe . O Lord, to keep us this day with -

FUGUE.

FUGUE is a species of composition in which one part proposes a subject for imitation by two or more other parts, the first imitation being called the answer to the proposition or subject.

The Chorus, "He trusted in God," in *The Messiah*, is a good example of a well-ordered vocal fugue.

The several parts of a fugue are called the Subject or Exposition, and the Answer or Counter-exposition, Episodes, Strettos, Canons, and Pedal-passages.

The word is derived from the Latin word *fuga*, a flight, from the fact that the parts seem to chase each other

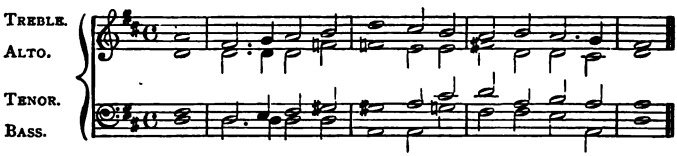
Twenty-sixth Lesson.

SCORES.

Two or more parts joined together by a brace, and thus representing the whole of the harmony, make what is called a SCORE.

Scores are SHORT or EXTENDED.

A SHORT SCORE is that in which the whole of the parts are expressed in two staves :—

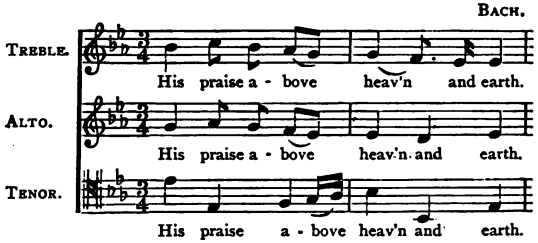
CALKIN.

For hymn-tunes, chants, and organ parts the short score is very convenient; but when the parts are complicated the extended score is most useful.

In EXTENDED SCORES each part has a line to itself, and should be shown in the clef proper to the voice written for. There is no objection to the use of the treble clef for the alto voice, but when the same clef is employed, as it is very frequently, for the tenor voice, there is a great objection, as it does not represent the proper pitch.

The subjoined specimens of scores for voices may be studied with interest :—

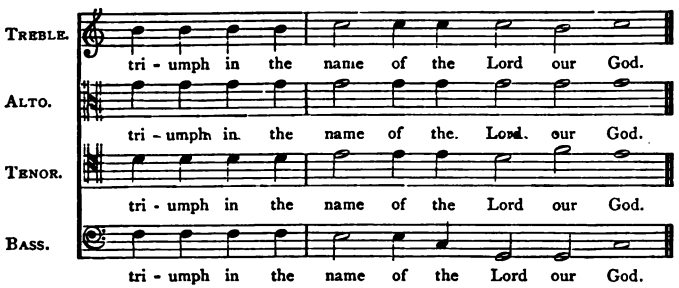
SCORE FOR THREE VOICES.

BACH.

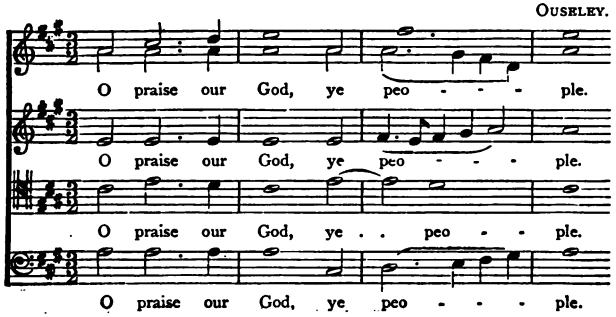


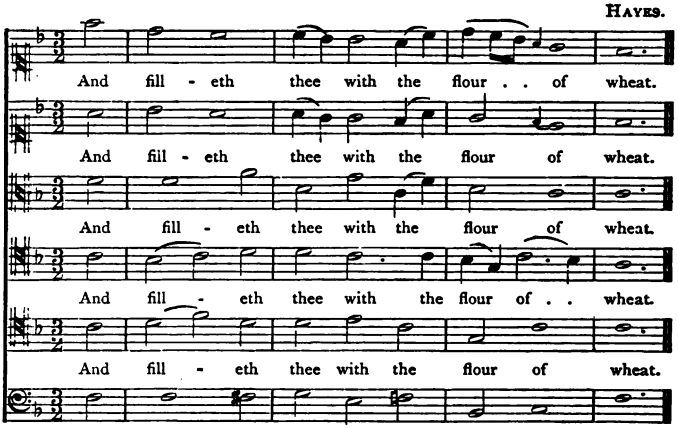
SCORE FOR FOUR VOICES.

CROFT.

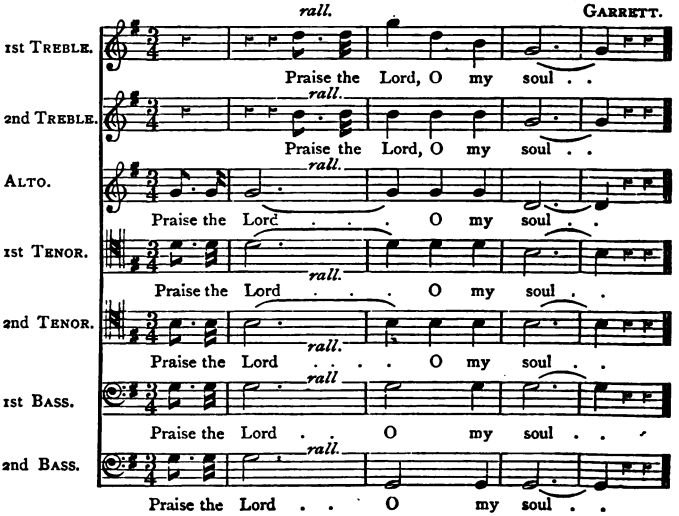

TREBLE.
tri - umph in the name of the Lord our God.
ALTO.
tri - umph in the name of the Lord our God.
TENOR.
tri - umph in the name of the Lord our God.
BASS.
tri - umph in the name of the Lord our God.

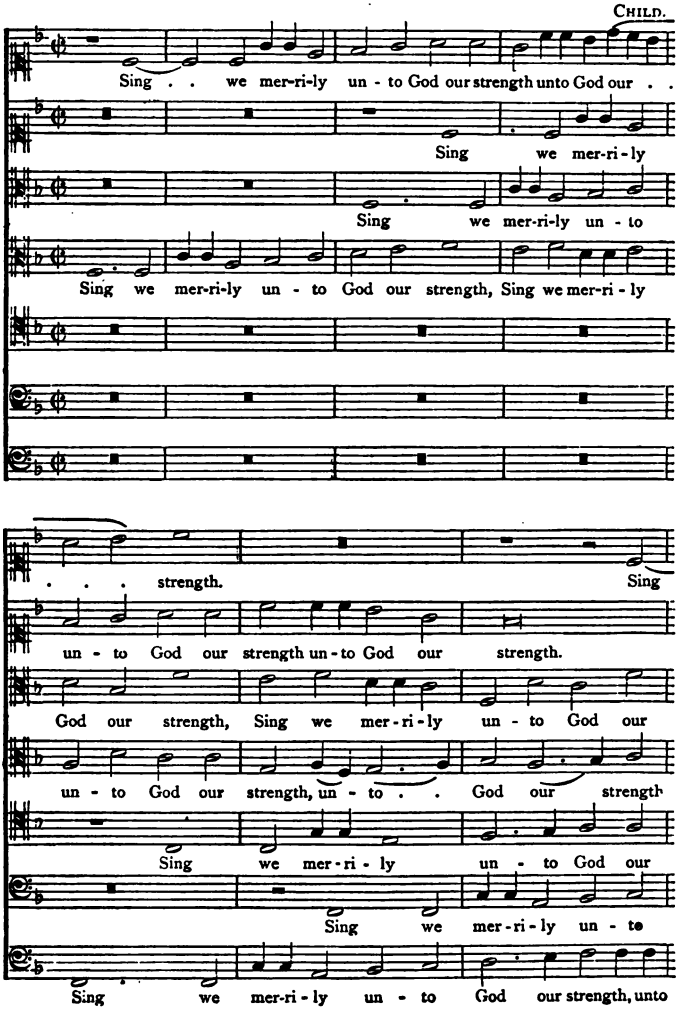
SCORE FOR FIVE VOICES, the Treble parts being on the same stave :—

OUSELEY.

Score for Six Voices.

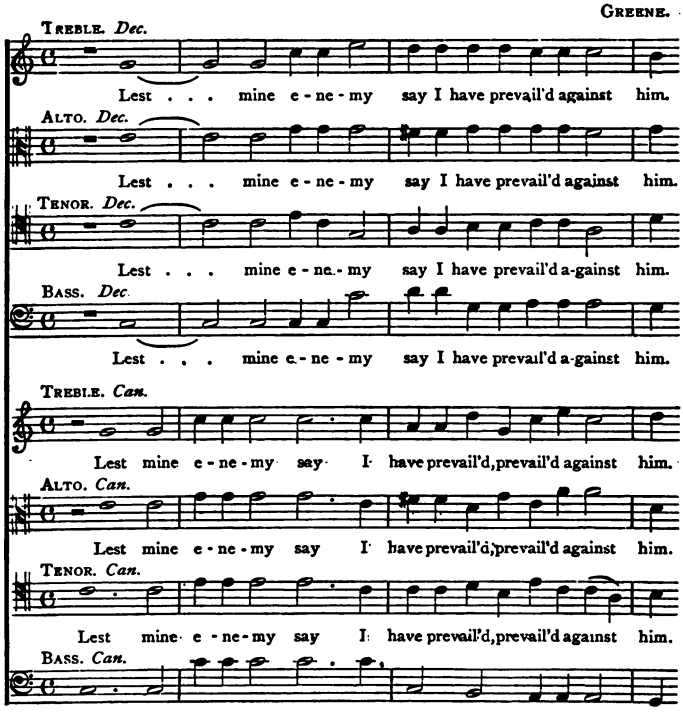
HAYES.

And fill - eth thee with the flour . . of wheat.
And fill - eth thee with the flour of wheat.
And fill - eth thee with the flour of wheat.
And fill - eth thee with the flour of . . wheat.
And fill - eth thee with the flour of wheat.
And fill - eth thee with the flour of wheat.

Score for Seven Voices (Alto in the Treble clef):—

GARRETT.

1st Treble.
Praise the Lord, O my soul . .
2nd Treble.
rall.
Praise the Lord, O my soul . .
Alto.
rall.
Praise the Lord . . . O my soul . .
1st Tenor.
rall.
Praise the Lord . . . O my soul . .
2nd Tenor.
rall.
Praise the Lord . . . . O my soul . .
1st Bass.
rall
Praise the Lord . . O my soul . . .
2nd Bass.
rall.
Praise the Lord . . O my soul . .

Score for Seven Voices in Imitation.

Child.
Sing . . we mer-ri-ly un - to God our strength unto God our . .
Sing we mer-ri-ly
Sing we mer-ri-ly un - to
Sing we mer-ri-ly un - to God our strength, Sing we mer-ri - ly
. . . strength.
Sing
un - to God our strength un - to God our strength.
God our strength, Sing we mer - ri - ly un - to God our
un - to God our strength, un - to . . God our strength
Sing we mer - ri - ly un - to God our
Sing we mer-ri - ly un - to
Sing we mer-ri - ly un - to God our strength, unto

EIGHT-VOICE SCORE FOR A DOUBLE CHOIR.

GREENE.

TREBLE. Dec.
Lest . . . mine e - ne - my say I have prevail'd against him.
ALTO. Dec.
Lest . . . mine e - ne - my say I have prevail'd against him.
TENOR. Dec.
Lest . . . mine e - ne - my say I have prevail'd a-gainst him.
BASS. Dec.
Lest . . . mine e - ne - my say I have prevail'd a-gainst him.
TREBLE. Can.
Lest mine e - ne - my say I have prevail'd, prevail'd against him.
ALTO. Can.
Lest mine e - ne - my say I have prevail'd, prevail'd against him.
TENOR. Can.
Lest mine e - ne - my say I have prevail'd, prevail'd against him.
BASS. Can.
Lest mine e - ne - my say I have pre - vail'd a-gainst him.

Twenty-seventh Lesson.

READING AT SIGHT.

A WELL-DIRECTED study of the several examples in the former lessons will give a very good knowledge of intervals, and the power of knowing the character of the intervals at a glance is needful to every one who wishes to be able to read at sight.

It would be but waste of time to go over again all the statements and rules contained in the previous chapters, as it is to be supposed that they have been thoroughly mastered, and can be recalled at will. The object of the present chapter is to point out a few things to be remembered in reading music.

Consider, first of all, the clef in which the piece is set, and next the key, after that, the time measure and marks of expression, and then the steps of the scale or the ladder with which it commences.

The air or melody alone does not always tell whether the piece is in the major or minor mode, but as one key signature serves for both major and its relative minor, and every note that settles the minor mode is written as an accidental, it is best, in a general way, to read the music as if it were written in the major.

As all major scales bear a like proportion one to another, a thorough knowledge of the place of tones and semitones in the scale of C will help to make all keys easy to read.

If the key-note and its fifth be well remembered there will be little or no difficulty in calling all the other notes of the scale to mind.

Sharps or flats introduced in the course of a piece change the

key for a time, but all pieces should begin and end in the key in which they started.

R. LANGDON.

The *positive* power of sharps, flats, or naturals placed before certain notes is to alter their first character by making them each different by a semitone. [LESSON 9.]

Their *relative* power is to change or restore the key—such a process being called by the general term of MODULATION.

In the above single chant of Langdon's, it will be seen that the clef denotes that the part is for the treble voice, the flat next the clef tells that the key is F, in which case it is known that the melody begins on the third of the scale.

The natural [♮] before the note B sharpens that note—which is flat because of the signature—and causes the melody to change or modulate into the key of C. The flat [♭] before the next B restores the note to its first state, and so makes the piece end as it began in the key of F.

An accidental sharp or natural before a note generally makes the note so raised the seventh of a new key, and all intervals may be reckoned from it as being in the new scale until the contradiction takes place. This contradiction is by a natural or a flat [See LESSON 9], and whether as a contradiction to an accidental or as purely an accidental, most flattened notes represent the fourth of a new key.

SALE.

The natural [♮] on the third note causes a modulation into the key of G, and is the fourth of that key, and the contradicted note, C♯, is made the seventh of the restored key.

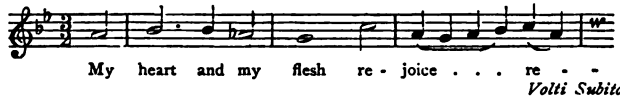
The same process will be observed if the signature be altered so that flats and naturals stand in the place of naturals and sharps.

Taking, therefore, naturals as flats in keys with sharps in the signature, naturals as sharps in keys with flats, the sharps, flats, or naturals, as the case may be, serve as guides to the knowledge of new keys, the sharp or natural pointing out the new or restored seventh, and the flat or natural the new or restored fourth.

In manuscript, and even in printed music, if the piece is not concluded on one page the words *Volti subito*—turn quickly—are often met with.

The sign [𝄐] called *a direct* indicates the note to be next sung.

RICHARDSON.



Volti Subito.

The direct is useful as showing the interval to be next sung after a *turn over*, more especially as the test of good sight reading lies in the power of the reader or singer to read, as it were, a bar ahead at least.

The lessons in time, accent, and expression must be all remembered, and their several points observed as they are wanted in the course of reading.

"Let not first failures dishearten, but seek you to make each present failure the means of future success," is as good advice in music as it is in morality.

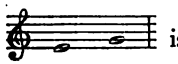
Twenty-eighth Lesson.

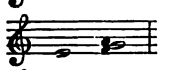
MISCELLANEOUS INTERVALS

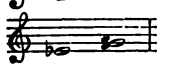
POSITIVE INTERVALS are either major or minor; the position in the scale to which they belong, and the number of semitones that intervals of the same name contain, determine their character and class. [LESSON 23.]

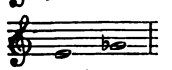
The whole of the successive notes or intervals making a scale are seconds, the tones being called major and the semitones minor seconds. All intervals greater than a second may be of four kinds, major, minor, augmented, or diminished.

An interval bears the same general name however many or few the semitones it contains. Thus:—

 is a third, although it is *minor;*

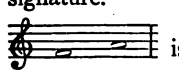
 is also a third, but it is *major;*

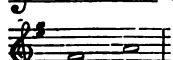
 is likewise a third, but *augmented;* and

 is a third, but *diminished.*

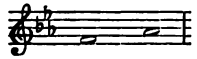
Relative intervals are those fixed by their position on the stave, irrespective of clef or pitch.

Absolute or positive intervals depend upon a clef, or the signature.

 is the interval of a major third.

 is the interval of a minor third, the semitones

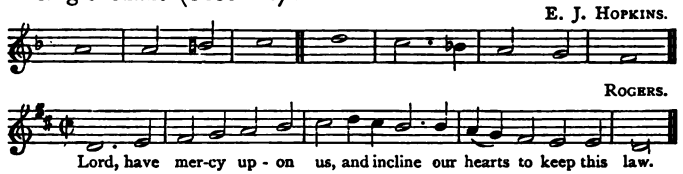
being reduced in number by the signature, which affects the lower note.

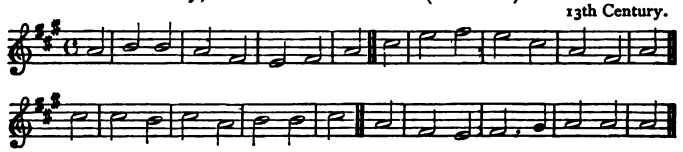
 is the interval of a minor third, the signature affecting the higher note. [See LESSON 23.]

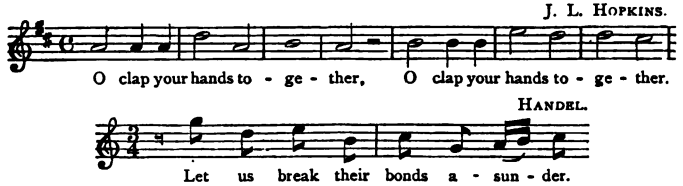
[*The examples subjoined should be carefully analyzed, and the name and character of the several intervals set forth at length.*]

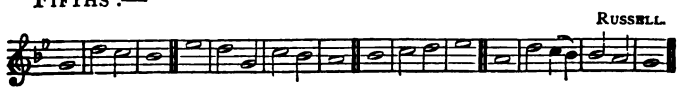
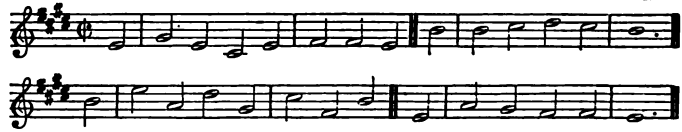
EXAMPLES OF INTERVALS.

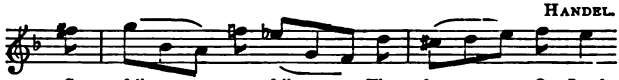
Single chant (SECONDS) :—

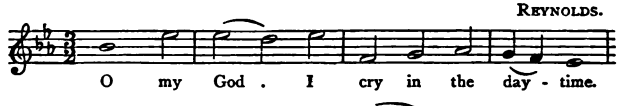
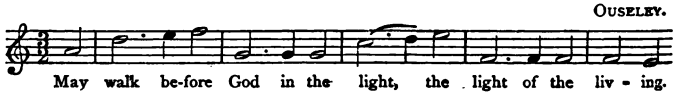


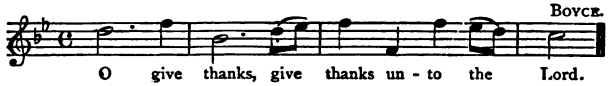
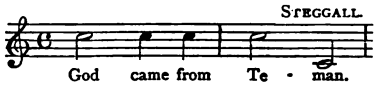
German melody, "Nun bitten wir" (THIRDS):—

FOURTHS :—



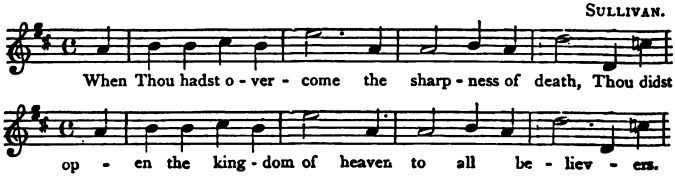
FIFTHS :—

HAWLEY TUNE. REINAGLE.

SIXTHS :—

HANDEL.

SEVENTHS :—

REYNOLDS.

OUSELEY.

OCTAVES :—

BOYCE.

STEGGALL.

Containing all the simple intervals within the octave :—

SULLIVAN.



Twenty-ninth Lesson.

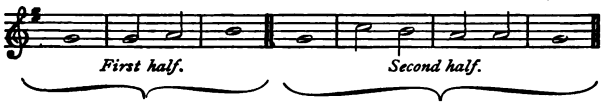
CHANTING.

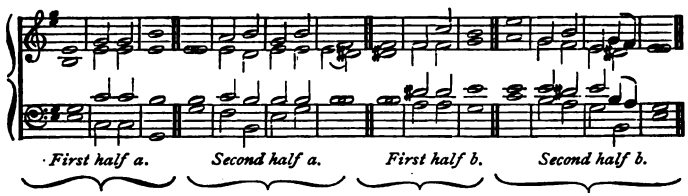
CHANTING is the arrangement of prose in a rhythmical form. The psalms, canticles, &c. are sung or chanted to melodies called CHANTS, which are either SINGLE or DOUBLE.

The melody of a single chant is, for convenience, written in phrases of seven bars of two minims each or their value.

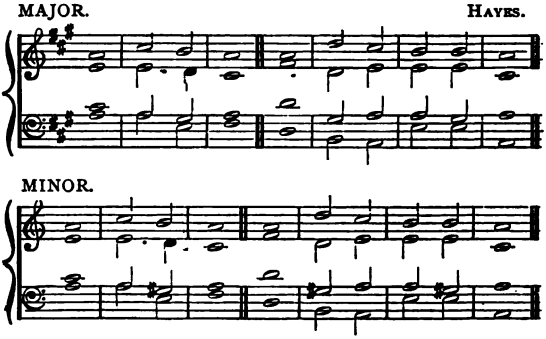
The first half of a chant has three, the second four bars.

The first half is called the *mediation*, the second the *cadence*.

TURNER.

A double chant is simply a single chant form repeated.

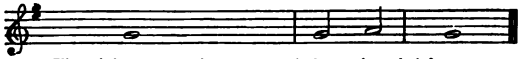
ATTWOOD.

A single chant is arranged to fit one verse of the psalms, a double chant two; for the long psalms quadruple chants, of which the phrase or melody is designed to include four verses, have been written.

A changeable chant is one whose key-chord may be either

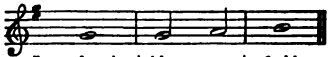
major or minor, the notes of each chord keeping their relative places :—

The first note of each half is called the *reciting note.* This reciting note may be extended in time value in order to allow many words to be sung to it, according to a certain division called POINTING.

The pointing of the psalms, to adapt them to the recognised form of chant, is a matter that has engaged, and still does engage, the attention of many earnest and thoughtful churchmen, as well musicians as others, and the principles proposed are as many as the minds of the proposers.

The traditional cathedral form of pointing, allowed the use of many syllables at the end of the mediation or cadence, but objected to one syllable taking the whole bar :—

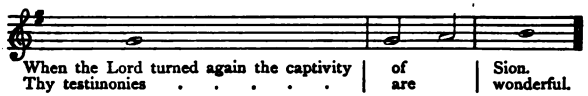


By this system, accents were often given to unimportant syllables with not the best effect :—

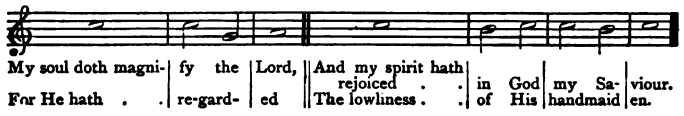


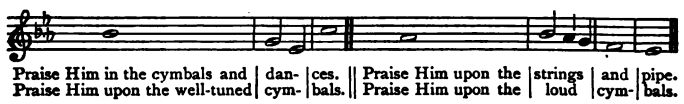
This suggested a reform which was, however, no improve-

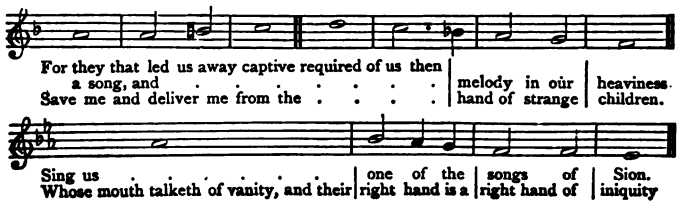
ment, for the allowance of a whole bar to some word was scarcely a good balance to the crowding of syllables at the end, as in the old form :—



Another plan proposed was the division of all words into monosyllabic or one syllable form, so as to give a note of the mediation or cadence to each syllable :—



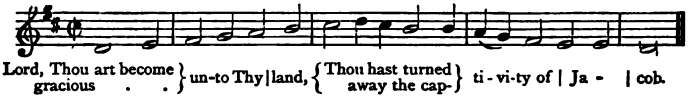
The plan upon which this system is founded is that of making the mediation smooth by giving as much to the reciting note as possible. This has been carried still further in a modern system supported by many powerful and important advocates, in which a whole bar is given to a single syllable :—

The advantage of uniformity is gained by this plan, even though the accent is thrown upon wrong syllables occasionally. It is decidedly a better system than that in which words are taken away from the recitation and huddled together in the bars of mediation, as the following example from a printed book shows :—


For they that led us away captive required of us then | | | |

For a small and well-trained choir this plan might possibly be perfect; but for a large choir with only ordinary ability it would be scarcely practicable, for the difficulties to be overcome are greater than the advantages to be won.

One of the objects sought to be gained in pointing the psalms by many who have attempted the matter, is that of apportioning out the emphasis of the words to be sung, after the manner that an eloquent speaker would recite and accent them; but this is open to the objection that it is difficult to get all readers to have the same ideas with regard to the sense, meaning, or intention of the words, for, in most cases, habit takes the place of reason, and convenience that of conformity; many systems of pointing being often marred for the reason that the plan laid down as a guide, is lost sight of when it becomes inconvenient. The following verse from a psalter pointed to give "the varied notes of the chant the fewest syllables possible consistently with their correct accentuation," can scarcely be said to fulfil its own conditions :—

LORD MORNINGTON.



There is scarcely a pointed psalter published that is not more or less weakened either by a too rigid adherence to the principles upon which it is made, or by an absence of any principle, or by a free departure from common sense.

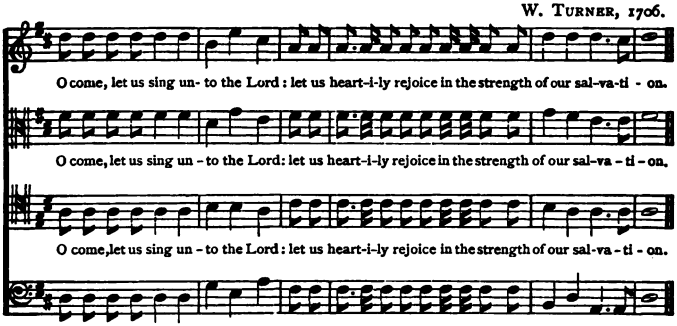
Chants are written in their present form as a matter of convenience, and not as expressing either relative time, value, or rhythmical cadence.

The present form of chant has doubtless much to do in making difficulties, as a reference to psalters pointed to the Gregorian tones will show. These tones being various in length and endings, allow a greater latitude than the ordinary seven *bar* Anglican chant in the sensible accentuation of the words;

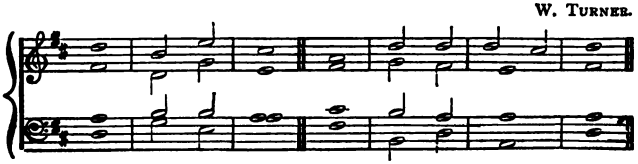
but as many are of belief that such chants are scarcely as well adapted to English words as they are to Latin, their general acceptance is a matter of more or less difficulty. There is, however, no reason why an arbitrary form of chant should be always insisted upon; but, on the contrary, there is much to be said in favour of adapting melodies in chant form to the several psalms according to the character and diction of each.

To gain uniformity after this method it would be necessary to adopt some such plan as that suggested in the following chant by Dr. Turner, and copied from his own handwriting in one of the choir books belonging to St. Paul's Cathedral:—

W. TURNER, 1706.


O come, let us sing un- to the Lord: let us heart-i-ly rejoice in the strength of our sal-va-ti - on.
O come, let us sing un - to the Lord: let us heart-i-ly rejoice in the strength of our sal-va - ti - on.
O come, let us sing un - to the Lord: let us heart-i-ly rejoice in the strength of our sal-va - ti - on.
O come, let us sing un - to the Lord: let us heart-i-ly rejoice in the strength of our sal-va - ti - on.

It will be seen in this model verse that there are only five completed bars, and the notes are apportioned in relative lengths according to the accent required upon certain syllables; but the chant may be written out according to the method generally adopted without making any material difference in the time:—

W. TURNER.

In every psalter pointed for chanting, the recitation should be independent of the rhythm, and a slight rest made upon certain words in the recitation, showing the point at which the measure or rhythm begins.

A quotation from one of the earliest and most sensible of the pointed psalters will make clear this matter. The author, Dr. Stephen Elvey, was the first to note that if resting points are not indicated, a choir will make them naturally, and not always with the most reasonable effect. These resting or halting points are thus expressed :—

O come, let us SING | unto | the | Lord.

If a similar psalter is used, rests or long pauses upon these halting or resting points are to be carefully avoided, for their purpose is simply to indicate the beginning of the rhythm. It is not unusual to hear otherwise very excellent choirs, hurry at breathless pace the words of the *recitation*, make a long pause upon the resting note, and sing the notes of the *mediation* and *cadence* as slowly as possible. This practice arises from an idea that the notes in which the music of the chant is expressed are to be sung in the nearest approach to strict time; that no matter how many or how few words there may be to get in on the reciting note, they must all be sung during the relative duration of a semibreve.

The words on the reciting notes should be sung clearly and distinctly, and comparatively slower than the words to the mediation portion of the chant, in order to avoid an unseemly hurrying.

Psalms of a penitential character should be sung much slower than others.

The choice of a pointed book is a matter that must of necessity be left to individual taste; but the book being chosen, its rules must be carefully followed if uniformity is desirable.

The psalms should be first of all read over, so that some idea of their general or particular meaning may be gained. A study

of some such book as Slade's "Explanations of the Psalms" will be found very valuable, more especially if a table similar to that suggested in the thirty-first lesson of this book be made for each psalm.

The best practical solution of the difficulty of chanting would be offered by selecting a set of the most appropriate chants—whose melodies, within the range of all voices, would not suffer by being sung by a whole congregation, if the disposition to sing existed—and to have every word set to a note of relative length so as to ensure evenness of tone, and accuracy of accent. In short, to give for the whole of the psalms that which is often and commonly given for the canticles, a separate and distinct setting.

Thirtieth Lesson.

THE ORDER OF THE SERVICE.

THE portions of the service usually sung either in unison or harmony are the VERSICLES and RESPONSES, the PSALMS, the CANTICLES, the SUFFRAGES, the LITANY and the ANTHEM at Matins or Evensong, and the KYRIE, GLORIA TIBI, CREED, SURSUM CORDA, SANCTUS and GLORIA in the service for Holy Communion.

The VERSICLES and RESPONSES—"O Lord, open Thou our lips," &c.—mark the places at which singing in harmony should properly commence. These, with the suffrages, are set to varied melodies and harmonies according to the *use* of the place in which they are sung.

The VENITE, which precedes the PSALMS for the day on every morning in the year except Easter-day and the day of the Queen's accession, is, like the psalms, usually sung to a chant.

The GLORIA PATRI at the end of each psalm is intended to convert the symbolical reference to our Lord and His teaching which it contains into actual Christian meanings.

The CANTICLES properly follow the reading of the Scriptures, as praise should succeed the revelation of God's will.

The TE DEUM, BENEDICITE, BENEDICTUS, JUBILATE, MAGNIFICAT, CANTATE DOMINO, NUNC DIMITTIS, and DEUS MISEREATUR are included under the name of the CANTICLES. They are usually set to special music, known by the general term of a SERVICE.

The BENEDICITE being less frequently used than the other *can*ticles is more often sung to a chant.

The APOSTLES' CREED, though allowed to be sung, is generally recited in monotone.

The SUFFRAGES, like the versicles and responses and also the LITANY, are sung to an ancient plain-song, with harmonies more or less varied according to the use of the place, and without accompaniment, excepting during festal seasons, when, as a rule, the harmonies set by Tallis to the old plain-song are sung with organ accompaniment.

The ANTHEM, usually a selection of one or more verses from various parts of the Scriptures, has generally a more elaborate musical setting than any other part of the service. Some of the finest ideas in music have been worked out by the several composers of anthems.

The LITANY was formerly sung in procession, and it is because of this ancient practice that a priest and a layman, and in some places two laymen, are allowed to chant the Litany as far as the Lord's prayer.

The INTROIT is a sentence from Scripture set to music like an Anthem. The Prayer-book of King Edward VI. permitted the use of introits at the commencement of the service for Holy Communion, and, as the rubrics of that Prayer-book have not been repealed, introits are still used in many places. The introduction of the Sanctus in the place of the introit is unwarranted by any authority, and so are metrical hymns.

The KYRIE ELEISON, sung at the end of each of the Ten Commandments, with the NICENE CREED, form part of that musical arrangement called a SERVICE. The words "Kyrie eleison" are Greek, and mean "Lord, have mercy." The SURSUM CORDA ("Lift up your hearts"), the SANCTUS and the GLORIA, ought always to form important parts of a musical service. Most modern writers now include the setting of these portions in a Service, but in many of the writings of the last century settings of these parts will be looked for in vain.

A SERVICE, properly so called, should include the Te Deum, Benedictus or Jubilate, Kyrie eleison, Creed, Sursum corda,

Sanctus, Gloria, Magnificat and Nunc dimittis, or Cantate Domino and Deus misereatur.

The GLORIA TIBI ("Glory be to Thee, O Lord,") and GRATIAS TIBI ("Thanks be to Thee, O Lord"), sung before and after the reading of the Gospel, are good and wholesome customs derived from antiquity, allowed by King Edward's book, but omitted from the directions in the present Prayer-book, and although nearly always sung to the same melody—an adaptation of Humphrey's "Grand Chant"—yet should be set as part of a complete Service.

Thirty-first Lesson.

THE MEANING OF THE PSALMS.

AN intelligent performance of the Psalms will be best obtained from a choir acquainted with the general or special meaning of those noble utterances of inspired prayer and praise.

As the limits and character of this work will scarcely allow an entire analysis of the whole of the Psalter to be made, a reference to such works as Blunt's "Annotated Prayer-book," Bishop Horne's "Exposition," and Slade's "Explanation of the Psalms," will enable a careful and pious worshipper, whether chorister or organist, to find the proper expression with which they should be sung and accompanied.

A short practical exposition of the thirty-five Proper Psalms, which is subjoined, may serve as a guide to the manner in which the remainder of the one hundred and fifty may be approached:—

Christmas Day.

PSALM xix. *v.* 5, 6.—The birth of Christ, and also typical of Christ the Sun of Righteousness coming into the world.

PSALM xlv. *v.* 3.—The marriage of God to human nature, the loveliness of the Saviour. Compare CANT. v., 10.

v. 7, 8.—His Godhead and everlasting Righteousness. Compare HEB. i., 8, 9.

v. 10.—The Church and Her gifts.

v. 17.—The calling of the Gentiles.

PSALM lxxxv. 1, &c.—The reconciliation of God to man in Christ.
v. 10.—His Atonement.
v. 11.—The Incarnation. Compare ISAIAH xlv., 8.
PSALM lxxxix.—Christ promised to David. Compare ST. LUKE i., 32, 33.
v. 20, 21.—More particularly refer to the promised Christ being spoken of as the Son of David. Compare EZEK. xxxiv., 23, 34.
v. 27, 30, 34, 35.—The power of the Promise.
PSALM cx.—Dominion and Priesthood of Christ. Compare ST. MATT. xxii., 42–45.—HEB. vi., 20; and vii.
v. 3.—Birth mentioned.
PSALM cxxxii.—The Promise, as in Psalm lxxxix.
v. 5.—The Temple of His Body.
v. 6.—Ephrata is the same as Bethlehem.—MICAH v., 2.
v. 18.—The house of David. Compare ST. LUKE i., 69.—Jesus, the Anointed, that is, Christ.

Ash Wednesday.

The Seven Penitential Psalms are appointed for this day, the fifty-first in the Commination Service, the rest at Matins and Evensong. Their meaning is sufficiently evident.

They were anciently appointed to be said against the seven deadly sins.

The sixth, against Anger.
The thirty-second, against Pride.
The thirty-eighth, against Gluttony.
The fifty-first, against Lust.
The hundred and second, against Covetousness.
The hundred and thirtieth, against Envy, and
The hundred and forty-third, against Sloth.

Good Friday.

PSALM xxii.—Our Saviour on the cross. Most forcibly alluded to in verses 1, 7, 8, 14, 17, 18.

PSALM xl.—Christ Jesus delivered by God in His Passion.

v. 8, 9.—The Son coming to give His life a ransom for the many.—HEB. x., 5-10.

PSALM liv.—Christ beset by His enemies, praying to His Father.

v. 3.—

PSALM lxix.—Our Saviour in His Passion.

v. 22.—Prophetic description of His sufferings. See ST. MATT. xxvii., 34, 48.

PSALM lxxxviii.—The soul of Christ in hell.

v. 4, 15.—See ST. LUKE xxii., 28.

v. 16, 18.—See ST. LUKE xxiii., 49.

Easter Day.

PSALM ii.—Christ's triumph.

v. 2.—Herod and Pontius Pilate with the rulers of the Jews.—ACTS iv., 25, 27.

v. 7.—The Resurrection.—ACTS xiii., 33; ST. LUKE xx., 36.

PSALM lvii.—Christ's enemies baffled.

v. 7.—Particular reference to their discomfiture.

PSALM cxi.—The goodness of God in the resurrection of Christ.

v. 9.—Especially descriptive.

PSALM cxiii.—Thanks to God for His mercies in Christ.

v. 8.—The Gentile Church.

PSALM cxiv.—The passage of the Red Sea, the type of Christ's triumph over death.

v. 8.—Life from the tomb.

PSALM cxviii.—The new life of Jesus.

v. 22.—See ACTS iv., 10, 11.

Ascension Day.

PSALM viii.—The exaltation of man in Christ, who was made lower than the angels, that He might raise us above them.

v. 5.—Heb. ii., 6–9.

PSALM xv.—The perfect character of our Lord, the pattern for all who are to be with Him.

PSALM xxi.—The glorification of Jesus in His ascension. Especially spoken in verses 2–6.

PSALM xxiv.—The Ascension.

v. 3–5.—The human character of our Lord.

v. 7, 10.—The voices of the Angels as He went up to Heaven.

PSALM xlvii.—The triumph of the faithful in Christ's ascension.

v. 5.—The fact.

PSALM cviii.—Thanks to God for it.

v. 5.—The power of Christ.

Whitsunday.

PSALM xlviii.—The Gospel palaces.

v. 8.—The waiting Church.—Acts ii., 1.

PSALM lxviii.—The coming of the Spirit.

v. 11.—ROM. x., 13–15.

v. 18.—EPH. iv., 8–12.

v. 35.—ACTS ii., 40, 41.

PSALM civ.—The work of the Holy Ghost in creation. See GEN. i., 2.

v. 30.—See Bible version.

PSALM cxlv.—The bounty of God in His Church.

v. 15, 19.—God's goodness.

Thirty-second Lesson.

HINTS ON SINGING.

THE position of the body during singing should be easy and natural. The head should be held up, the shoulders kept back, and the left foot forward. The mouth must be well, yet naturally opened, the teeth kept apart, and the sound suffered to come out without being unnecessarily hindered by facial contortion or improper motion of the tongue, lips, or throat. The tongue and lips being kept in a natural position prevents the throat closing and choking the sound.

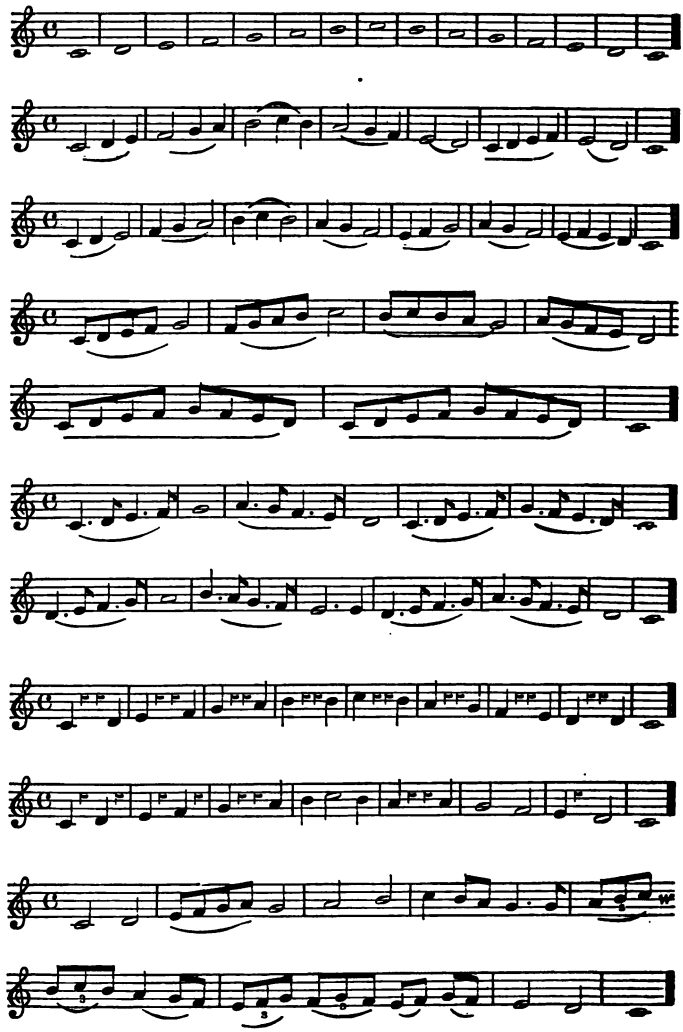
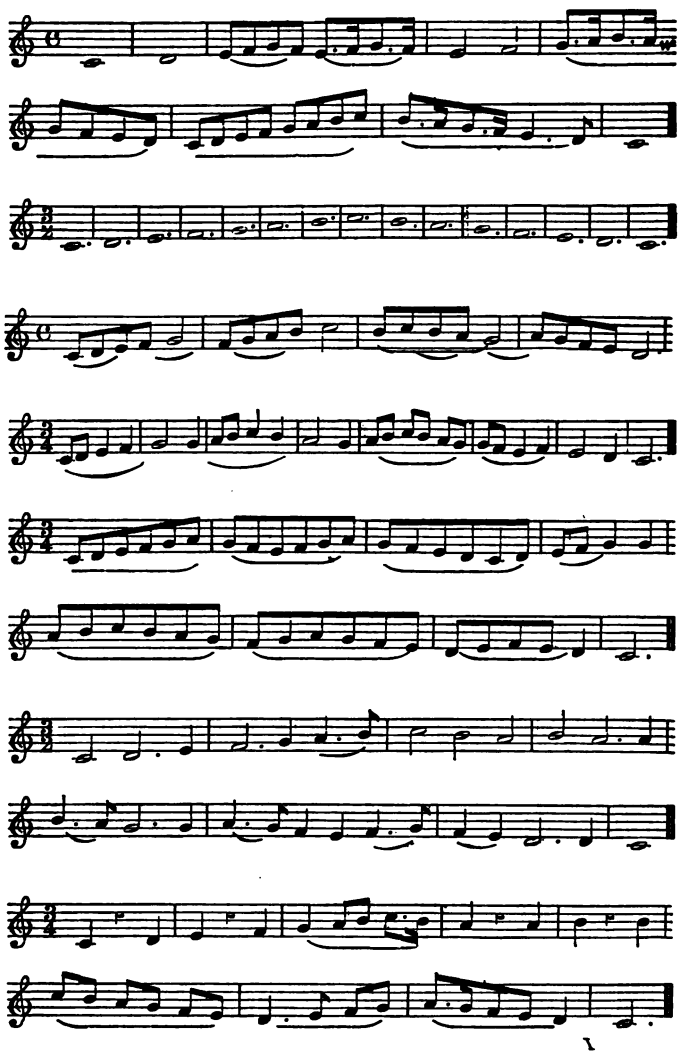
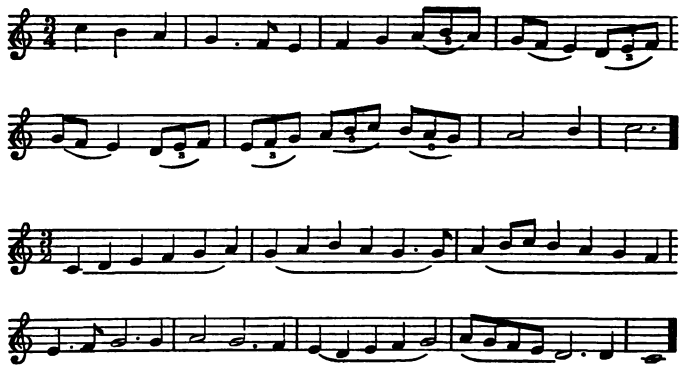
The quality of the tone produced by the voice is more important than the quantity; therefore shouting, drawling, or singing through the nose must be avoided.

The breath must be taken without effort or gasping, not too seldom or too often, or in the middle of a word, nor in the middle of a sentence unless the length of the musical phrase compels it.

The practice of vocal scales is recommended for many reasons—it strengthens the quality of tone, gives control over the voice, and educates the ear.

The following scales are so constructed that a good knowledge of accent, rhythm, and time counting may be gained, in addition to improved vocal power and the advantages just mentioned.

They should be sung in all keys ranging between C and G; namely, in C, D♭, D, E♭, E, F, G♭, and G.

In every case the time must be counted, and every note or group of notes sung to the syllable LA :—

Conclusion.

THERE are some parts in the service in which a chorister is silent, and where it is especially desirable that all vain and unbecoming thoughts should not be allowed to arise in the mind; as for example, during the administration of the elements in Holy Communion. It is, therefore, suggested that an acquaintance be made with books of such character as "The Treasury of Devotion," "The Path of Holiness," and "The Way of Life," all edited by the Rev. T. T. Carter, together with "The Devout Chorister," by the Rev. T. F. Smith, and "A Key to the knowledge and use of the Book of Common Prayer," by the Rev. J. H. Blunt. These will serve as a means of promoting devotion and proper reverence.

The chorister and all others engaged in the performance of the musical portion of Divine Worship should never cease to remember in Whose presence they stand and to Whose glory their gifts should be used.

The temptation to make a personal display should at all times be strongly resisted. If the work the musician is called upon to exercise be regarded not only as a pleasure but as a duty and an advantage, and the thought always kept in mind that besides being a performer he is also a worshipper, no indecent act or irreverent behaviour will ever shock his fellow-worshippers less privileged than himself.

Let nothing be done carelessly or without due thought; look not for passing praise, for that is too often the seed of many evil ideas and practices; do the utmost to use the blessings

God has given you, but without a desire of exalting your own pride; think always of the purpose for which your services are required, and use your heartiest endeavour to do your best with reverence and humility; remembering that "no strains are so rich, so thrilling, or expressive as those of a fine voice, not used in the chilling stateliness of its own excellence, but from the fulness of a humble heart poured forth in the fervour of sincere devotion."

Appendix.

QUESTIONS FOR EXAMINATION.

THE following questions on the subjects in the preceding pages are merely intended as hints to the teacher, as they are not the only tests for proving a pupil's knowledge that the chapters or lessons are capable of furnishing.

NAMES AND SHAPES OF THE NOTES.

Why are signs used in music?
What are notes?
Give the names of the notes.
Describe the forms or shapes of the notes.

STAFF OR STAVE.

What is the staff or stave?
How are the lines and spaces counted?
What is the advantage of the stave?

INTERVALS.

What is an interval?
What is meant by ascending or descending intervals?
How do you know the interval of a second, third, fourth, fifth, sixth, or seventh?
What are simple and what are compound intervals?
How are intervals reckoned?
What is the difference between relative and positive intervals?

CLEFS.

What are clefs?
Give a description of those in general use.

Why is the C clef called moveable?

Give the position of the several clefs upon the stave, and state the voices for which they are employed.

Write out the names of the notes on the stave in the various clefs.

EXTENDED STAVE, LEGER LINES.

What object is gained by the use of clefs?

What are leger lines?

Give the names of the five notes above, and the five notes below the stave in the treble, soprano, alto, tenor, and bass clefs.

In what kind of music are leger lines most employed?

TIME, BARS.

How is time measured?

How many sorts of time are there?

Describe the appearance, and the chief use of the bar.

Point out the difference between duple and triple times.

What purpose did bars serve in olden times?

What is a double bar?

What do you understand by the dots next to a double bar?

NOTES.

What note may be considered as the standard of value in modern music?

Describe the several notes and their values with regard to the semibreve.

What is the maxima or long, and what is the breve? Give their values in minims, crotchets and quavers.

RESTS.

What do notes and rests severally represent?

Describe the shapes of the rests.

Write an analysis of the example on page 19.

DOTS.

What is the effect of a dot (1) after a note, (2) after a rest?

Describe the power of a double dot.

SHARPS, FLATS, AND NATURALS.

Describe the sharp, flat, and natural. What are their powers?

What is contradiction?

What is a double sharp?

How is it contradicted?

What is the use of a double flat?

Describe method of contradicting sharpened or flattened notes.

What is the peculiar power of the natural?

Define an accidental.

SIGNATURES.

What is a signature? Describe the use of signatures.

Why is the scale of C called the normal scale?

How are sharp and flat scales made?

Where do the semitones occur in a major scale?

Describe the process of forming artificial scales (1) by sharps, (2) by flats.

What are extreme keys?

When the signature is changed during a piece of music, what is usually done?

TIME SIGNS.

What do we understand by simple and compound times or measures?

Where are time signs usually placed?

Give a list of the ordinary signs for common or duple measure, and state their meanings.

What do the two figures point out?

Give the signs for simple triple measure, and state their meanings.

Define compound triple time, and give the signs by which it is known.

Describe the method of beating the several times or measures.

BEATS.

What is beating time?

What is the difference between duple and triple measures?

Describe the method of beating (1) simple duple, (2) simple triple time.

Where should the down-beat be made?

Describe the method of beating (1) compound duple, (2) compound triple time.

What is the best mode of counting rests?

ACCENT.

Define regular and irregular accent.

How is irregular accent indicated?

What is the use of the bar?

What is the slur employed for?

Describe the effect of syncopation upon accent.

What do you understand by subordinate accent?

State anything remarkable with regard to the value of notes in a change of time or accent in the same movement.

What are triplets?

Of what effect are slurs, rests, dots, binds, or ties, with regard to accent?

PITCH.

Distinguish between relative and absolute pitch.

How is pitch represented on the stave?

Of what use are clefs in determining pitch?

Upon what does pitch depend?

SCALES.

Define the meaning of the word scale in music.

How may scales be classed?

What is the normal scale, and why?

What is a diatonic scale?

Describe the difference between a tone and a semitone.

Where do the semitones occur in the major scale?

What is a leading note or sensible?

What is a semitonic or chromatic scale?

How are new scales formed?

What is a tempered scale?

What is understood by the term enharmonically equivalent?

Give a list of notes that are enharmonically equivalent.

Describe a major and a minor scale.

How is the minor scale formed?

Describe the four forms of the minor scale.

What is the peculiarity of the third form?

Give the names of the seven syllables by which the notes are known.

What is a tetrachord?

MARKS OF EXPRESSION.

What are marks of expression?

How are they shown?

Give the chief marks relating to time or pace, with their opposite or contradictory marks.

Mention some examples of the alteration of signs by the use of degrees of comparison.

What is meant by *stringendo, rallentando, largo, andante, lento, vivace, presto, allegretto, crescendo, piano, forte, decrescendo, and legato?*

What is meant by *staccato?*

How is it indicated?

What is a slur? A bind or tie?

What is a division?

How does a tie affect accent?

What is a *sforzando?*

What do you understand by M.M.?

GRACE NOTES.

What are grace notes?

Describe an *appoggiatura.*

Give a list of the several sorts of turns, and write the notes as they should be sung.

What is the difference between a trill and a shake?

What is a beat?

THE PAUSE.

What is a pause?

How is it represented in music?

What is a hold?

In what places may the pause be used?

VERSE AND CHORUS.

What is meant by verse in music?

Describe the difference between verse, semi-chorus, and chorus.

What do you understand by the word Full?

DECANI AND CANTORIS.

What are the names given to the two sides of the choir

From whence are the names derived?

STRIKING THE RESTS.

What is meant by striking the rest?

On which part of the bar is this effect made?

How are rests observed which occur in the unaccented part of the bar?

MELODY AND RHYTHM.

How is melody made?

What is melody?

Define rhythm.

What is the effect of accent upon melody?

What is unison singing?

State the difference between unison singing and singing in the octave.

HARMONY.

What is harmony?

How are chords formed?

Describe a common chord major, and minor.

Give the names of the several intervals in a major scale.

What are major, minor, diminished, and augmented intervals?

By what rule can you tell the name of an interval? Give examples.

How do you describe intervals whose bass note is not in any recognised scale?

What are simple and compound intervals?

What plan do you adopt to reduce compound intervals to simple? Give examples.

What is the advantage of giving names to intervals?

What is the tonic, mediant, and dominant?

Tell the meaning and application of sub and super as applied to notes, and give examples.

Give the names of the notes of the scale.

Describe the chord of the seventh, ninth, eleventh, and thirteenth, and the process by which they are made.

What are tonic and what dominant chords?

How are chords named?

What form of the minor scale is used in chord making?

Is the nature of a chord affected by its distribution?

Give examples of your own of distributed chords.

How are inversions made?

How do you know the number of inversions a chord is capable of?

What is the chord of the dominant seventh? The minor ninth? Quote instances of the effective use of both chords.

Does the key signature determine the nature of the chords you may employ? And why not?

What is the key-chord?

Describe "Croft's chord," and state its origin.

What is a chord with a double root, and whence are the roots derived? Give examples, with analysis.

Why are chords only derived from the tonic and the dominant?

What are passing notes?

Describe the process of analysing a piece of harmony.

What is a figured bass?

How is it expressed?

What is implied by the figures?

What is the power of the sharp, flat, or natural under a figure?

Describe the use of the hyphen.

Copy out a single chant, figure it, and analyse it.

DISCORDS.

Define the meaning of the word discord.

What is a discordant note?

Why is it discordant?

COUNTERPOINT.

What is counterpoint?

How many sorts of simple counterpoint are there?

Describe the various species.

Define double counterpoint.

IMITATION.

What is imitation?

Define free imitation.

Describe strict imitation.

CANON.

What is canon?

What are free parts?

What is meant by a canon "four in two?"

FUGUE.

What do you understand by the word fugue?

What is the subject, the answer, exposition, and counter-exposition?

From whence is the word fugue derived, and what is its meaning?

SCORES.

What is a score?

Describe (1) a short, and (2) an extended score

READING AT SIGHT.

Mention the chief things to be remembered in reading music.

Which two notes of the scale are best to be borne in mind?

State what you know of the effect of accidental sharps, flats, or naturals upon a melody.

What are the positive and relative powers of accidentals?

What is modulation?—Contradiction?

In reading at sight, what else has to be observed?

MISCELLANEOUS INTERVALS.

Describe the several sorts of intervals, minor, major, augmented and diminished.

Define positive and relative intervals.

Give examples of intervals of several kinds.

CHANTING.

What is chanting?

Describe the form of (1) a single chant, (2) a double chant.

What is the reciting note, the mediation, the cadence?

THE ORDER OF THE SERVICE.

What do you understand by the general term, a Service?

What are the Canticles?

What is an Introit, a Kyrie, a Sursum corda?

What Canticles are used (1) in the morning, (2) in the evening Service?

What is an Anthem?

SINGING.

What is the proper position of the body in singing?—Of the teeth, lips, and tongue?

Give general rules for taking breath.

What is the advantage of scale practice?

"*That which thy mouth sings, let thy heart believe, and that which thy heart believes, let thy life show forth.*'

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